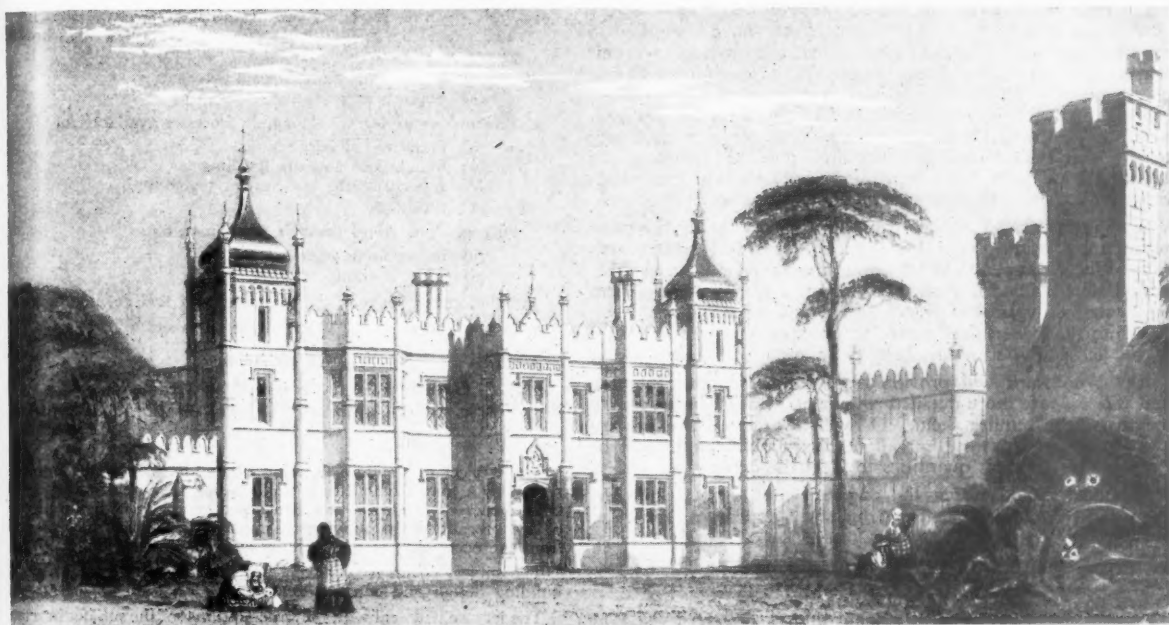


# JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

3rd Series No. 5]

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[Vol. 52



The Woronzov Palace at Yalta, where the British Delegation stayed during the Crimea Conference, was built in 1850 by the English architect, Edward Blore (1789-1879), for Count Woronzov, Russian Ambassador to the Court of St. James. The three drawings in the R.I.B.A. collection come from a folio album of Blore's drawings of his own work purchased in 1939

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## THE SECRETARYSHIP

Mr. C. D. Spragg, who has been Acting-Secretary of the R.I.B.A. since the retirement of Sir Ian MacAlister in December, 1943, was appointed Secretary by the Council on March 13. Mr. Spragg had been Assistant-Secretary from 1926 to 1943.

C\*

## Journal

### AN R.I.B.A. INFORMATION SERVICE ON LEGISLATION

The Council have appointed Mr. Charles Woodward [A.] to provide an Information Service for Members on current legislation affecting architects' work and to edit a Digest of war-time Acts for the particular benefit of serving members.

Architects everywhere have been bewildered by the maze of Acts of Parliament, regulations and orders which control or affect their work. Few people can be expected to read every Act and so on in its original form, or, if they have been able to read it, to appreciate fully its significance in connection with their work. The new Information Service will supply an up-to-date commentary on all official statements so that at the first possible moment after, for instance, an Act of Parliament has been passed, members of the R.I.B.A. will receive a simple and clear and expert summary and will be given direct guidance by one of the Institute's members with unrivalled experience in the whole range of problems relating to Professional Practice.

Serving members have mostly been unable to study the complicated legislation passed during the war, much of which, such as the War Damage Act, will continue operative for a considerable period after the war is over. The Digest is chiefly to help them by giving summaries of war-time legislation sufficient at least to assure that when they return to practice they will be aware of the legislative structure behind an architect's work.

Mr. Woodward will provide regular notes in the JOURNAL and will prepare more detailed statements which can be sent to members who require them. He will also advise the Library and it can be expected that all necessary publications will be available in sufficient quantities to meet the demand.

Members should watch the pages of the JOURNAL for Mr. Woodward's notes, the first of which will appear in April.

### APPOINTMENT OF PARLIAMENTARY ARCHITECTURE COMMITTEE

At the suggestion of the President and members of the War Executive Committee of the Council of the R.I.B.A., an all-party Committee of Members of both Houses of Parliament has recently been set up to discuss architectural questions from time to time.

At the first meeting on 18 January, Mr. E. H. Keeling (Conservative Member for Twickenham), Mr. Arthur Duckworth (Conservative Member for Shrewsbury), and Mr. Arthur Jenkins (Labour Member for Pontypool) were appointed chairman and hon. secretaries respectively.

### JOINT STANDING COMMITTEE FOR THE STANDARD METHOD OF MEASUREMENT OF BUILDING WORKS

The above committee has decided on a revision of the "Standard Method of Measurement of Building Works" with a view to publishing a new edition.

As on the occasion of the previous revision the Committee invites all interested, professional and trade organisations and individuals, to submit by not later than 31 May next suggestions for amendment or improvement of the existing edition where experience has shown such to be desirable.

Proposals should take the form of (a) redrafting of existing clauses to incorporate the alteration desired, giving reference to the trade, page and clause number in the third edition; and (b) the draft of any new clauses to deal with items not included in the existing edition.

Any accompanying explanation considered essential should be as brief as possible.

All correspondence should be addressed to the Honorary Secretary, Mr. P. T. Walters, F.S.I., at Sicilian House, Sicilian Avenue, London, W.C.1.

### FORTHCOMING SCIENCE BOARD LECTURES

The following lectures have been arranged by the Architectural Science Board:—

Wednesday, 18 April 1945, at 5.30 p.m.

"Building Plant," by Mr. R. M. Wynne-Edwards, D.B.E., D.S.O., M.C., M.Inst.C.E.

#### SUMMARY

1. Past. A brief review of the historical background showing the interdependence of building processes and plant and how this affected the Architect.
  - (a) plant as inseparable from processes
  - (b) plant as labour-saving.
2. Present. A review of plant and processes available for
  - (a) material making
  - (b) foundations and site levelling
  - (c) superstructure
  - (d) finishing.
3. Future. The trend towards mechanisation:
  - (a) its economic cause
  - (b) what it entails.
4. Relationship between the Architect and this development.
5. Suggestions as to steps that might be taken.

Wednesday, 25 April 1945, at 5.30 p.m.

"Fire Grading in Building," by Mr. R. C. Bevan, M.A., B.Sc. (of the Building Research Station).

#### SUMMARY

The subject of the Fire Grading of Buildings is at present under review by a Joint Committee of the Building Research Station and the Fire Offices Committee. It is concerned generally with the provision of fire precautions in buildings in relation to the fire hazard arising from the occupancy of the building and its construction.

The subject covers a very wide field and bears on many aspects of building design and construction.

The lecture will deal with the broad outlines of the subject in relation to the various occupancies and to the construction and internal planning of buildings, and will touch briefly on those aspects which concern the external spread of fire.

### THE ASSISTANCE OF MEMBERS WANTED ON STANDARDISATION COMMITTEES

Members are needed to assist in the increasing work on the standardisation of building materials and in particular to assist by serving on British Standards Institution Committees or reporting on draft specifications submitted to the R.I.B.A. for technical comment.

Standardisation is now recognised as an essential to economy and speed. The post-war building programme will be materially assisted if more British standards can be established and existing standards brought into line with new conditions and needs. There is a growing list of materials and appliances still to be standardised by the B.S.I. who urgently need representatives of the architectural profession on their committees. Any member who is able and willing to assist in representing the R.I.B.A. on any of these committees or in preparing technical comments on draft specifications will be doing important and useful work. It should be pointed out that nearly all of the meetings are held in London and no expenses are paid.

The Hon. Secretary of the R.I.B.A. Standards Committee, Mr. George Fairweather [F.], c/o R.I.B.A., will be glad to receive details of any special experience or interests in the various materials and aspects of building practice to aid the Committee in advising on the allocation of work.



Little Thakeham, Sussex. The South Front

## THE WORK OF THE LATE SIR EDWIN LUTYENS, O.M.

A PAPER READ AT AN INFORMAL GENERAL MEETING ON TUESDAY, 13 FEBRUARY

By H. S. Goodhart-Rendel [F.], Past President

I have the honour to-night of giving an account and estimate of the work of an architect who, more than any other, delighted my generation of Englishmen. Of an architect who was a hero of my boyhood and a friend in later years. Of an architect whose magic still can move all but the youngest of us. Of an architect whose enlivening personality did more than that of any of his contemporaries to popularise the Art to which his life was given.

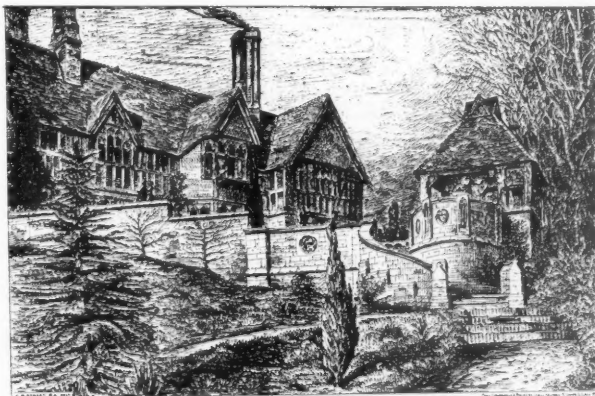
Whatever he did as an artist he seemed to do rightly. Whether it was the right thing to do is a different question altogether, but there can hardly be any question at all of the skill and certainty of his methods. His expertness made those who followed his lead appear but bungling amateurs. And he led them up some very curious paths, in which many lost their direction.

Throughout the ages two ways have so far been discovered of making architecture. The first is that of letting forms be suggested primarily by usefulness and stability. The second is

that of choosing what will be useful and stable from among forms that are preconceived for their beauty. Probably no individual architect can go very far on the first way by himself, it needs a school—a succession of like-minded workers—to bring to maturity the architecture that springs from the nature of building. The best method of building that one man alone can think of is not likely to be positive and definite enough to produce any architectural expression of itself. If M. le Corbusier and Herr Gropius have produced a school and not merely an apéry we may see architecture arising out of their efforts. Evidence on this is

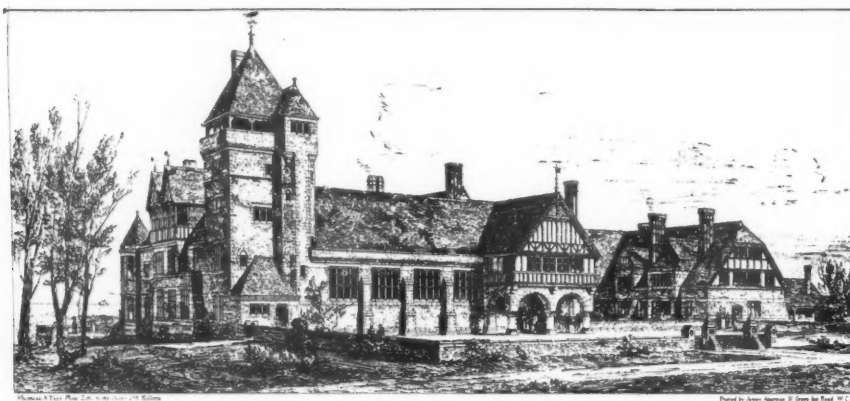
still inconclusive. The second way of making architecture, that of combining conventional elements into a useful and stable whole, can be practised either by a school that agrees upon a convention or by an individual who makes his own. Architecture at and since the Renaissance has all originated thus.

The work of Sir Edwin Lutyens, whom we are commemorating to-night, was the final flowering of the school of George Edmund Street. By this statement I do not mean that Lutyens admired, much less imitated, any of Street's characteristics; he was a boy when Street died and probably never bothered about him at all. But Street was the great loosener of Victorian rigour in architecture; the first man, as it were, to smile as he worked, and to seek simplicity and homeliness consciously in little things. Student designs by Philip Webb, by Norman Shaw and by Ernest George show, by their scrupulous imitation of the master's mannerisms, how overpowering was his influence upon the best young brains of his time.



Holmdale, Surrey, by George Edmund Street, from a drawing by Street published in *The Building News*, 1882

The link between Street and Lutyens is Ernest George; the disciple of one and the master of the other. It is not my business to-night to elaborate architectural genealogies, but I think that it may interest you to see, in support of what I have already said, four pictures. The first is of a Surrey house designed by Street in his later manner. The second is of a house designed by Ernest George in his earlier manner. The third is of some almshouses designed by Ernest George in his later manner. The fourth is of some gate-lodges designed by Lutyens in his earliest manner. Earliest, not earlier, because Lutyens had many manners

Rousden, Devon, by George and Vaughan, from *The Building News*, 1879

Lodges, Park Hatch, Surrey



Orchards, near Godalming, Surrey

in his creative lifetime, all, except the first, unified by his notable idiosyncrasy. This first one, exemplified by these lodges at Park Hatch, by buildings in the village of Shere, by the houses called *Munstead Corner* and *Chinthurst Hill* and the first house of *Crooksbury*—all not very far from Guildford—did not last long. I can find in it little evidence of the Lutyens that was to be except in some quips and cranks, and—if it be not unkind to say so—in planning that is picturesque rather than convenient. Otherwise it is good schoolwork, and the school is that of Ernest George. Perhaps the rather exaggerated chimneys at *Chinthurst Hill* descend from Street not through George but through Norman Shaw.

The first works in which Lutyens found himself contain actually more of Shaw than of George, but they contain more of Lutyens than of either. The look-out windows of Shaw's *Swan House* on Chelsea Embankment seem to have captured Lutyens' young fancy, and these we find recurring so constantly in his earlier houses as almost to become their salient characteristic. Also, in these houses, roofs were for the most part hipped, such gables as there were having close-cut verges without bargeboards: following thus the marked simplification of Shaw's style in its later developments. A breadth of design can, however, be traced in many of Lutyens' earlier houses that is peculiarly his own. *Le Bois des Moutiers* in France and the house



Chinthurst Hill, Wonerish, Surrey



Inn House, Roseneath, Argyll

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added to the old inn at Roseneath in Argyllshire are happy exemplifications of this. As we travel the road of Lutyens' art I think it is at Roseneath that we first feel there is magic in the air.

Aerial magic like this is evanescent, and I do not find it easy myself to recapture the thrill I experienced when in my 'teens I first visited *Orchards*, a house near my home that Lutyens had just finished. In it the elements of *Chinthurst Hill* are used again more artfully, the details have become less tentative, the rooms are of more reasonable shape, less broken by bays and ingles, and the picturesqueness generally is less destructive of convenience than it is in the earlier design. The local sandstone used in both houses is here dressed and laid in the native fashion (which at *Chinthurst* it is not), and the colour and surface both of the walls and of the tiled roof are charming. I remember being particularly delighted by the loggia with the twin chimneys flanking it, a novel composition that could hardly have occurred in the days of natural design; since fireplaces have had to be placed rather curiously in rooms in order that their flues may justify these enormous stacks. Indeed this, and most of the other rich "bits" in Lutyens' cottage-style houses are produced by his scene-painter like talent for combining what appear to be homely utilitarian elements in an arbitrary and highly pictorial manner. This had been Shaw's secret, too, and in using it both excelled.

A further advance in certainty of handling can be observed in *Tigbourne Court*, near Witley, where the extremely formal arrangement of cottagey shapes in the entrance front achieved a particular effect that at the time had not often been attempted. This highly sophisticated use of rustic material suited marvellously well the taste of its day, when the public was tiring of *laissez-aller* irregularity in building, but was not generally ready for any revival of neo-classical convention.

After *Tigbourne Court* it is not surprising to find Lutyens, in the first of his additions to his Ernest-Georgian *Crooksbury*, abandoning as his model the cottage in favour of the Farmer-Georgian small house. If the first part of *Crooksbury* had really been a farmhouse of the first half of the seventeenth century, this is just the sort of front a rich farmer might have clapped upon it a century and a bit later. As things were it can be regarded only as a record of a mood of its designer, a record that in a subsequent rebuilding he effaced. In the same mood he added a large formal room to the cottage-style house he had built at Sullington, and a wing with tall sash windows to the really old irregular *Summer Farm* at West Clandon. In both these last the combination of contrasting elements seems to me fully justified in the results.

All Lutyens' architecture is primarily picture-building, and we might therefore expect what we find in it, a concern with natural surroundings almost as intense as its concern with brick, oak, or tile. Whether natural surroundings were beyond his control, as in the wild rock of *Lindisfarne*, or were malleable by his hand, as in the gardens of West Surrey, we find always in his finished work a carefully sought affinity between the forms of dead and those of living matter. In establishing a just proportion between buildings, courtyards, and the garden spaces that surround them his judgment was unerring, although sometimes he may not have resisted the temptation to overfill the garden spaces with steps, balustrades and ornaments.

When first I saw the house and garden at *Munstead Wood* over forty years ago, I thought there could be no other such lovely place in the world. I thought, too, that there could be no other such wise and clever artist in the world as its owner, Miss Gertrude Jekyll, nor any such wonderful architect as the Mr. Lutyens who with her had created all this enchantment. What, as a boy, I thought of Miss Jekyll I think still, very nearly. Naturally I have since learnt of the achievements of others in her fields of country lore, of craft tradition, of beautiful gardening; and have realised that she was not the only prophet in the late Victorian wilderness. But in wisdom, humanity and creative imagination she still seems to me to have been unique, and the



Munstead Wood, Surrey, from the South-West

personal memory of her kindness and toleration is to me, as to many others, a constant inspiration.

Our old estate-foreman at home remembered "Miss Gertrude" when she was a girl, remembered her watching and questioning local craftsmen, learning herself to shoe a horse, and gaining gradually the complete grasp she afterwards maintained of all the technical traditions of West Surrey. The emancipation of Lutyens from the conventions of Ernest George seems to have synchronised with the beginning of Miss Jekyll's help and encouragement some years before their perfect partnership at *Munstead Wood*. The pleasure that she took in his skill and invention was intense, and her wide artistic culture enabled her to follow with complete understanding the subtlety of his designing processes when they transcended mere handicraft. I think myself that preoccupation with beauty of surface and colour—with what in office slang is called "texture"—has lately come nigh to stifling all truly architectural qualities in our building tradition and there can be no doubt that the example of Lutyens has many caricatures to answer for in the way of spotty roofs, scrubby brickwork, and wire-brushed oak. Used as he used them, however, the old processes of which Miss Jekyll could tell, and the new fake processes he evolved to supplement them, produced exactly what was required in the picture preconceived; and that picture was often a masterpiece in its kind.

As time went on the pictures that he built became more and more demurely composed, although during all his career he would occasionally revert to the looser integration of his cottage-style. The house he built for his mother-in-law at *Knebworth*; the two houses on *Walton Heath*, *Chussex* and the *Dormy House*; and the house *Monkton* near Singleton in Sussex all display bilateral symmetry and details in the post-Renaissance convention. His second adventure with Miss Jekyll as paymaster,



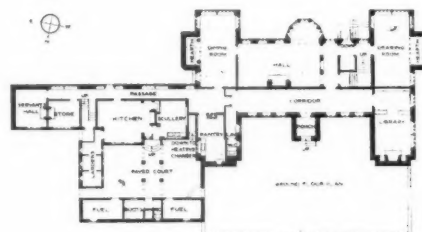
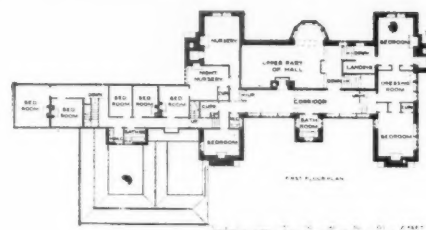
Millmead, Bramley, Surrey, from the South-West

the little house and garden by the mill at Bramley in Surrey, has a garden front that although of homely materials is monumental in miniature; and, on the less regular front to the road there is a front-door in the full dress of the age of Wren. The contrast of its fine ornaments with the rusticity of the rest is an effect toward which he had long been feeling his way: in the irregular early house, *Fulbrook*, I remember some surprising Ionic columns at the foot of the staircase and the same sort of Ionic surprise is sprung upon us in the middle of the garden front at *Monkton*.

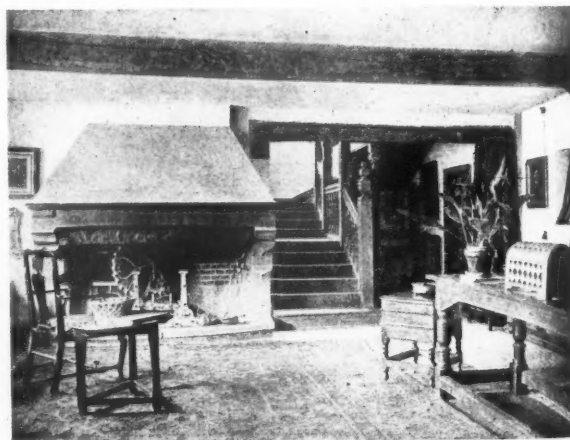
To dislike this sort of deliberate inconsistency is, I think, perfectly allowable—I confess that I do not much care about it myself—but to doubt its propriety is to misunderstand the principle upon which buildings like Lutyens' are designed. The method of building I have already described as "choosing what will be useful and stable from among forms that are preconceived for their beauty," although interpreted by the post-Renaissance masters as choosing from among the forms of the neo-classical *répertoire*, was quite logically extended by the picturesque school into choosing from forms of all kinds that in the past have pleased the eye. The only forms not eligible by their nature must be those whose original beauty rested solely upon their performance of a function they would not perform when re-used. For example, a gable breaking horizontal eaves has beauty only when it accommodates a seemingly necessary window, it is not, like a Classical pediment, an intrinsically ornamental form that can be used merely to emphasise what occurs beneath it. I think that through all Lutyens' designs you will hardly ever be able to guess that any of the simple building shapes he combined so artfully is used unnecessarily—everything seems natural except what is frankly ornamental. Actually his designs are, of course, arbitrary and eclectic from start to finish, but his was truly the art that conceals art. With powers such as his it was possible to bring pieces as diverse as a farmhouse chimney and a Corinthian pilaster into play in the same game. It is a game that many others have tried to play since. Nearly all have failed.

Almost at the beginning of this lecture I allowed myself the fanciful expression that Street, as it were, smiled as he "worked," and I have returned to the same line of thought in suggesting that architecture was to Lutyens above all a wonderful game. Sometimes the game is a Solitaire that hardly seems to invite onlookers: such designs as *Papillon Hall* or the expensive villa at Ilkley were obviously much more fun to make than they are to look at. Sometimes the player's zest has flagged as at—but why enumerate what cannot be praised? When his eye was in, there never was such a performer: and I propose now to show to you some illustrations of what I think to be the top of his form in domestic architecture. *Monkton* and *Munstead Wood* have already appeared upon the screen, and in the same high rank with them I should place *Grey Walls* at Gullane, near North Berwick. The *Deanery Garden* at Sonning also stands high in my class list, but is surpassed by my next example, *Little Thakeham*.

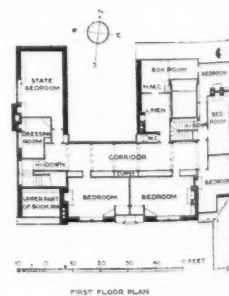
The story of the building of this last house makes a convenient peg upon which to hang some remarks that have become obligatory upon Lutyens' domestic planning. They have not been obligatory until now because in all the houses whose pictures I have shown you planning has been chiefly a means to the pictorial ends we have just been looking at. By this I do not imply that the plans have been perfunctory or ill-adjusted: on the contrary they have been devised with great skill to make the houses pictorial inside as well as out. Everything the owner had asked for has usually been worked in ingeniously together with a great deal he had not asked for but was often pleased to have and quite reconciled to paying for. At *Little Thakeham*, before Lutyens arrived on the scene, the owner had agreed with another architect upon the plan I now show you, and had begun to build. As the walls rose he realised that he was not going to like the appearance of the house at all, so he employed Lutyens to pull it down and start afresh. I cannot think that the plans of the little masterpiece that emerged from this commission could closely fulfil the programme set by any family except one



Little Thakeham, Plans



Munstead Wood, The Hall



Munstead Wood, Plans

that lived habitually in passages. They are certainly as different as they could possibly be from the plans the owner had approved previously. But, as Lutyens well knew, the plans of luxurious houses need not fit a programme closely so long as they leave nothing in the programme unprovided. With money and servants to spare you can have space to spare and be all the better for it.

Beauty in a plan whether of a building or of a garden is not that of a pattern on paper, but that of the succession of emotions a spectator will experience as he walks through its spaces. These emotions may be nothing more than the satisfaction of expectation: in compact, economical plans we can ask nothing more than that there should be some governing proportion, some ubiquitous ratio that leaves no dimensions to chance. The plan of the *Petit Trianon*, unequalled of its kind, claims no rarer beauty than this. But in extended lavish plans there can be drama in the spectator's progress, he can be diverted from his course, brought back to it again, surprised by vistas, stimulated by alternations of light and darkness, so that even going to bed is a nightly-repeated adventure. In all Lutyens' plans, even the smallest, there is some spice of this dramatic element, sometimes no more than the ending of a passage in a quadrant so as to prepare you for the side turn you will shortly have to make; and in all there is also that simpler but invaluable virtue of sustained proportion. To wait in the porch at *Munstead Wood*, to be ushered through the entrance hall to the big room in which its owner was sitting, and to be taken upstairs by her to look down on the garden court from the windows of that delightful gallery was to experience a harmony of successive pleasures that her architect had foreseen and provided for his friend and her guests. Living in a Lutyens house may have its disadvantages, the offices are sometimes queer, you can't always see out of the windows, and there is an awful lot to dust and keep clean. I expect that the same was true of most fairy palaces, but the amenities of fairyland are worth a lot.

The exterior of the elegant house called "The Salutation" at Sandwich seems to promise rooms arranged accordingly with the economical formula of the date from which its architecture so faithfully derives. In fact it covers an arrangement of passages



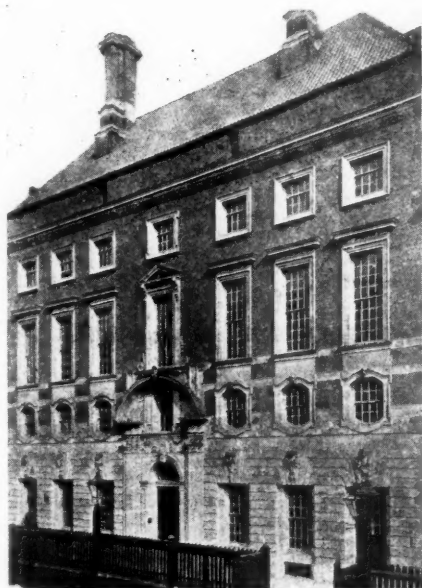
St. Jude on the Hill, Hampstead Garden Suburb

and landings that is anything but economical, an arrangement full, as usual, of charm and invention. This is the first illustration I have shown you of Lutyens' architecture when his path as an artist joined the path once trodden by Wren, a stage in his career at which his work first became widely popular.

Wren as a man must have been one after Lutyens' own heart. Ingenious, inventive, full of gusto and also of fantasy, hugely energetic, wilful, poetic, perverse—it is hard to find an epithet for either man that will not do for both. Architecture in Wren's day, however, was a much less exigent calling than it was in Lutyens'; indeed it was only one, and not always the most absorbing, of Wren's activities, whereas it occupied nearly all the working hours of Lutyens' life. Wren directed craftsmen all trained to work in one formal language; a slight sketch from the master was enough to set them off, and most of them could and did originate designs for his approval. Lutyens directed craftsmen to whom he had to convey his intentions by drawings in which the most minute detail was decided by himself. Such is the price of our modern loss of tradition.

Wren's architectural idiom owes a great deal to accident, to French and Dutch fashions that influenced his time and to provincial localisms. It is not always markedly personal, you can attribute all sorts of buildings to him which the critics will acknowledge until documentary evidence is found for their discredit. Whenever Lutyens went the whole Wrennian hog, which was very seldom, I do not think that he added much to our artistic treasury; but there are nowhere more remarkable pieces of architectural bravura than some of his ingenious variations on Wren's themes. Personally, I like the earliest of these the best. I find in the offices for *Country Life* in Covent Garden a façade that he never surpassed. Here are combined a Wren-like *ordonnance*, Wren-like details—Gibbonsy carving and the rest—with a dramatic roof and chimneys *à la* Norman Shaw and a care for colour and surface that was Lutyens' alone. The success of the whole seems to me in its way complete.

*Temple Dinsley* and *Great Maytham* are two beautiful country houses, not entirely new, that must be mentioned in any account of this phase of Lutyens' development; but they do not display any peculiarities beyond their unusual excellence. The same is true of his large additions to *Roehampton House*. Three houses in old Westminster keep the secret of their internal delights behind discreet and to me rather lumpish exteriors, and the owners of the "Salutation" at Sandwich enriched St. James's Square some years later with a good plain Lutyens house that has a very pretty doorway indeed. In all this polite accomplished building fairyland was left behind; but the leisure of childhood passes, and in the press of an active career an architect must canalise his invention in a narrow channel of rapid flow. This Lutyens



Country Life Offices, Henrietta St., W.C.



nearly did, but not quite. By his extraordinary accomplishment he brought the Classical orders completely under his control, a rare achievement in an Englishman, but his perpetual boyishness led him sometimes to play Classical pranks the humour of which may pall. The Italian extravaganza at Ilkley that I have mentioned already is extravagant only in consideration of its size and surroundings. It has the sculptural self-sufficiency of true baroque; and, on a larger scale somewhere else, would make an impressive design. But what can one say of the Institute in the Hampstead Garden Suburb but that it is both naughty and boring? What look like mistakes in it cannot be mistakes because Lutyens never made mistakes of so elementary a sort. They cannot be mistakes because, also, they have a flavour that reappears in some obviously deliberate but to me dyspeptic details in his great cathedral. I hope there may be some point in them that I have missed.

The two churches side by side at Hampstead show in its highest development the pitting of urbanity against rusticity that we observed beginning in the little house at Bramley. Never was there stranger mixture of temple and barn than the Anglican church here with its domical vault, its naked beams, its fine mouldings and its crude brickwork. The result is faultlessly picturesque, and as successful in its way as Norman Shaw's parallel reconciliation of Gothic stonework with "Queen Anne" dormers and balconies in *St. Michael's, Bedford Park*. No one but a master could have produced either, and no place but a garden suburb could have inspired a master to do so. The broad handling of masses externally in Lutyens' church seems to me most impressive.

In mentioning the extreme case of the Hampstead Institute I have departed from my general policy of not naming what cannot be praised. That policy accounts for my neglect of several large domestic works which seem to me failures as wholes, although compact of partial successes. *The British Embassy* at Washington does not quite come within this category; apparently it is not exactly what anybody hoped for, but I am told by those who see it constantly that if so much had not always been expected of Lutyens it would be acclaimed as a distinguished building. Probably it suffers unfairly by being a building of the same class as that supreme monument of its architect's ability—the Viceroy's House at Delhi.

I have never seen the Taj Mahal and I have never seen the rope trick, but I have been told a great deal about both. What I have been told about the rope trick does not convince me; what I have been told about the Taj Mahal I believe; although the wonder it inspires is incommunicable by photographs. Photographs of the Viceroy's House bring wonder through to me better, I think I can guess more than faintly what it must feel like to stand before that enchantment. But those in my audience who have seen it know, as I know, that it would be impertinent of me to offer any confident criticism of this work whose emotional effect I have not directly experienced. The creation of this, it seems, is what Lutyens was born for, here every bit of his special skill was used at its highest, here his scenic approach to architecture was beyond all doubt the proper one, here his sometimes wayward invention was directed to ends that are all noble and serene. Had the building of the Imperial City but come earlier

in his life and been done more slowly it might all have been from his hand, and the world might have gained one of its greater wonders. As it is, the inevitable distractions of divided authorship have spoilt much beauty that might have been. He was disappointed in a great deal, but the opportunity he had and took in the Viceroy's House was such as is given to few and is seldom deserved as he deserved it.

The cenotaph in Whitehall is another achievement by which Lutyens' name is known to the man in the street. It is an accomplished little design that was ballyhooed by the Press in a welter of laudatory superlatives that must, I think, have surprised its author. Probably John Galsworthy hit upon the secret of its appeal when he made one of his characters refer to it as a "monument to the dread of swank." Many other War Memorials by Lutyens show him to be, like a sensible man, not at all averse from swank on proper occasions. I do not think he touched the top of his capacities in many of them, but none is negligible.

During most of the nineteenth and part of the present century it was customary in Great Britain to spread over office buildings a palatial veneer, in which all sorts of non-existent distinctions in the interior were suggested by contrasting large with small windows, by elaborately enriching one storey perhaps, and leaving the next one naked, and by the partial but persevering application of the orders. There is, of course, no more objection to carving an elaborate architectural composition upon a street front than there was to carving one upon the rock face at Petra or upon the scene wall of the Vicenza theatre, provided always that the composition gets in nobody's way. Unfortunately it almost always does, and much of the commercial world has long received only such daylight as can filter through the interstices of urns, cornucopias, balustrades and large allegorical ladies. Lutyens' remarkable decoration of part of Finsbury Circus obstructs the offices behind it less than is usual, though I seem to recollect from the plans that the only really large windows do not all occur where they would be most desirable. As a piece of scenery it has qualities not unlike those associated with the name of Sanmichelli and, of course, a great deal that is characteristic of its author alone.

In London and our provincial manufacturing towns it is, I suppose, arguable that what daylight you get is so uncertain and inferior that it would be little loss to do without the stuff altogether, and try to grow eyes and lungs that artificial light and air will satisfy. Just before the war the French had built the most modern many-storeyed shop in the world without any windows to interrupt the valuable wall space. Obviously where as many goods as possible have to be displayed this is the right answer and the older-fashioned glass cage, like the pretty one we have in Sloane Square, the wrong one. It is a great pity that Lutyens was never required to produce a street front without any windows at all. He would, I am sure, have done with it something prodigious that for a shop would have been in the forefront of progress. For an office front I believe myself that we northern folk, having learnt to do without superfluous masonry, are not likely to take to it again, and I therefore regard both the *Country Life* building and the great block in Finsbury Circus as belonging to the beauties of history.





I am afraid that I cannot think Lutyens did himself justice in the designs he made of recent years for various large bank and commercial buildings, some of them executed by other architects; and in accordance with my general policy I shall leave them unenumerated. It is always possible to hope that their worst features were due to collaborators and not to himself—but for so individual an artist as him any method of execution by proxy is in itself pregnant with disaster. His earlier and best work seems warm from his hand, some of this later work may show his fancy but none of it shows his touch. The creations of his that will not be forgotten are those upon which his hand rested like that of a potter, from the first moment of their making till the last. Beauty flowed in as he worked, in his first conceptions there was often nothing but a promise that he alone could perhaps fulfil or perhaps abandon for a better second thought.

The designs he has left for the great cathedral at Liverpool are very much more than a first conception, they are probably as complete and carefully digested as any with which so great an enterprise has ever been begun. They embody an astonishing feat of imagination, a church unlike all other churches in Christendom, a new voice proclaiming in a new language the majesty of Rome. A church that in its plan is a city of churches, grouped round the great nave and unified by the all-dominating dome. A church in which the space required for the maximum congregation in a great town and diocese is only the central room in an enormous multicellular plan every aggregated cell of which has a grandeur commensurate with that of the main body.

If I felt that not having seen the Viceroy's House I could not speak of it to others who had seen it, how much more must I feel that not being able to foresee what Lutyens foresaw in his cathedral I ought not to criticise it! Are those inscrutable drawings a magical formula by means of which unutterable things may yet be brought to expression, or are they merely the *point de départ* for what had he lived would have been a progressive act of creation? I cannot make a complete act of faith, because I see in them certain finger-posts that in other of his works have not pointed to success. And yet it is hard to doubt that an artist of such exceptional ability and experience would make very sure exactly where he was going in an undertaking of this supreme importance. Alas! alas! that he should no longer be here.

Individualism is a word that seems to collect more and more contentious connotations every day, and yet I needs must use the epithet *individualist* for Lutyens' art, since no other would be so appropriate. At the outset of every work, an architect is confronted with people he must please, requirements he must satisfy, and materials he must use; all with fairly strong wills and tendencies of their own. Is he to bend his will to theirs, or theirs to his? Is he to guide the complex of conditions and circumstances to its own expression, or is he to force upon it an expression that he wishes for, and thinks suitable enough? The architects of Antiquity and of the Middle Ages chose the first alternative, and their choice is followed by the young school of to-day. The architects of the Renaissance and afterwards have chosen the second, imposing at first the Vitruvian canon; and, later, the personal preferences of minds attuned to the Picturesque. They have worked for the most part surrounded by ease and plenty, so that strict serviceability and permanent value have often concerned them as little as they have concerned the arbiters of fashion in dress. While the Vitruvian canon held, while there was accepted a formal language that all could speak and understand, the mean level of achievement was high. Architecture was no longer the fundamentally creative art it

had been, but it was an honourable profession, in which an artist could find scope and he who was no artist would be kept out of serious trouble. When the Vitruvian canon foundered completely in the morass of the Picturesque, all hands went down with it save the few who were strong enough to clamber on to lonely rocks of individual achievement. And on lonely rocks the Victorian masters continued to dwell.

Lutyens' rock was a firm one; his achievement being founded upon a sensitiveness to form, a retentive memory for past sensations, and a power of reviving them and conveying them to others such as are given to few. He had exceptional fertility of invention, very great industry, and a technique always increasing to meet the increasing demands he made of it. He could be extraordinarily perverse and get away with it—and could also be extraordinarily perverse and not get away with it—in short, he was a great artist of a typically English kind. His work had that evocative quality that in English Poetry needs no explanation to Englishmen and to foreigners is capable of none. In estimating his work as a whole we must not forget the enormous volume of his output; the link between him and Street was George the prolific, and not Philip Webb, who is said to have refused a commission for a house because he was "already building one." Yet there seems to be nothing discovered by Webb in his minute researches into craft and material that Lutyens did not know as well as Webb did. Designs for everything connected with his buildings and gardens, furniture, metal work, decoration, all poured from his brain in inexhaustible spate; and although in these there was inevitably, and quite properly some repetition, in none was there any perfunctoriness or lack of care.

I believe that for some time after the publication of Beethoven's posthumous quartets, respectable critics shook their heads at them, and decried these masterpieces as evidences of auto-intoxication and failing power. Perhaps I am making the same mistake in not recognising, when I look at some of Lutyens' more recent work, the beginning of new wonders in the waning of the old. The later work at *Folly Farm* and the latest work at *Crooksbury* seem to me staid and slightly rheumatic returns to the gambols of youth; and only in *Campion Hall* at Oxford do I find that the old charm is still potent. I am quite sure that the motley dwellings for the poor of old Westminster, and the half-hearted bedizenment of *Grosvenor House* ought never to have been perpetrated. But those odd little lodges at Runnymede—I confess that they shake me. Here is a sort of deliberate *gaucherie*, sophisticated in the extreme, which needed a superlatively sure hand to achieve. In them the old values of suavity and grace are scorned, but something strange and moving has come in their place. In the flat, not very stimulating landscape in which they are set, they assert themselves provokingly, and yet they and the landscape seem one. They belong to no fairyland, but they well might be tenanted by the most interesting goblins. They may be a gateway to new wonders that now, alas! is closed for ever.

"The final flowering of the school of Street"—yes, I think it will prove to have been that. When another Lutyens is born he will find himself rationed by necessity into a much smaller expenditure of fantasy. Even should an age of Faith miraculously return, and men build again to the glory of God and not for the passing delight of Humanity, there is not likely to recur a century like that through which we have come, a century in which so much money can be spent for the benefit of so few. It was a glorious time for the architect who found and pleased a rich public. Lutyens had a glorious time; and in the presence of his works we can re-live many of its moments.

## Vote of Thanks and Discussion

**His Grace the Duke of Wellington [F.]** : It is a great pleasure to me to move a vote of thanks to a lecturer in whose office I was myself an apprentice twenty-six years ago. I think that he has given us a very illuminating paper on one who to me is a great and at the same time a rather cryptic figure. I find it very difficult to reconcile the frivolousness and boyishness about which we have heard, and which a great many of us have seen personally, with Liverpool Cathedral.

I was a little disappointed that the lecturer did not give us a more detailed disquisition on Liverpool Cathedral. It is perfectly true, of course, that practically speaking it exists only on paper, but we have been able to see a large-scale model at Burlington House, and that gives us a very fair idea of what the outside, at any rate, will look like. I cannot help thinking that the architect, all the way through this design, has been striving for the effect of contrast. The nave, with its forest of pillars and interrupting masses, contrasts with the great open space under the dome. The west door is vast, and is made to look yet more vast by the two side doors, which are small to the point of insignificance. The two funny little towers seem to me to have no function except to make the mass of the dome look more massive. Wren, of course, did the same trick with his spire of St. Martin's, Ludgate Hill, which throws up the huge bulk of St. Paul's. All the way through in the design of Liverpool Cathedral you have a small thing contrasted with a big one to make the big one look bigger; and that, to my mind, seems something a little new in Lutyens.

I wonder whether anybody has ever noticed the resemblance between the plan of that cathedral and the plan of Granada Cathedral in Spain. There you have a design which started as a Gothic church with five aisles, and when it had been building for about thirty years they changed the architect and the design and it was continued as a classical building, and where there should have been an apse with radiating chapels a dome was built. That may give some idea of what Liverpool Cathedral may turn out to be.

The lecturer has mentioned Sanmicheli, and I may say, as a personal recollection, that once for a whole evening Sir Edwin talked to me about Sanmicheli. He was an architect whom he had studied very closely.

These scrappy remarks of mine are merely excrescences on my first task, if one can call that a task which is so pleasant, which is to move a very cordial vote of thanks to the lecturer for his paper.

**Mr. W. H. Ansell, M.C. ((Past President))** : I am happy to-night in being asked to second the vote of thanks to Captain Goodhart-Rendel. We in this Institute expect of him, whenever he touches the subject of architectural criticism, brilliance of analysis and a profundity of knowledge which sometimes almost startle even us; and to-night we have had both. He throws on whatever subject he takes up a penetrating and sometimes, perhaps, even a disconcerting light; and sometimes also, when he has finished, although we are a trifle uneasy, our slightly shocked souls have to admit the essential rightness of his judgments. But to-night we have not been shocked; in a manner urbane and mellow he has led us to the enjoyable contemplation of the beauty which has been created by one great man.

My first reaction to the paper was one of envy of our lecturer, in that his life had been so ordered that in his earliest years he had so many opportunities of seeing in being so many of Lutyens's beautiful houses.

There are only one or two comments which I should like to make. I am sure that there are many here who will wish to join in the discussion, including some, I hope, who have seen that greatest of Lutyens's works, the Viceroy's House at New Delhi. One point in the paper struck me as being very high praise, when the lecturer said "Whatever he did as an artist he seemed to do rightly." That is praise indeed, because apart from anything else art requires the right doing of whatever has to be done. But the next sentence, "Whether it was the right thing to do is a different question altogether," inevitably leads one to ask, who is to judge, who is competent to judge, whether the thing done is the right thing to do for the artist? We know that the architect has duties to all kinds of people which are not apparent in the work of other arts—duties to the client, duties to the builder, duties to the general public, duties to other buildings which may be close to his own, and so on. Those things, I think, can fairly be appraised by others than the artist himself, as to whether they were the right things to do; but once it is admitted that the thing done

has been rightly done, I suggest that sincerity is almost the only test which can be applied to the work of an artist, in deciding whether it was the right thing to be done for him.

Then there is the question of Lutyens's use of "cottagey" elements. Lutyens used craftsmanship in a different way from Philip Webb or Lethaby or the simple austerity of the Cotswold builders of Pinbury and Sapperton. Lutyens loved fine craftsmanship, but he did not use it as they did. From a conscientious point of view they could do no other, and the picturesque could look after itself; Lutyens used his fine craftsmanship, to my mind, as an architect. He never forgot that he was an architect. He used it as a factor of design, as what has been called a means to a pictorial end; but the end, although pictorial, was undoubtedly architectural.

I should like to say a word about how future ages will look on Lutyens's work. Some of us remember the first photographs of his work that we saw, and how we were impressed by the breadth of his handling of simple materials in many cases. We felt as we looked at those broad masses of brickwork and at the sumptuous splendour of those chimneys that here must be indeed the happy architect, and here the fortunate client. Future ages will look at his work, I think, not merely for the evidences of this or that of his several manners, but for those essential qualities which he had in his work which are, as it were, the birthright of fine building in whatever manner and in whatever age; taken as a whole, Lutyens's work will undoubtedly give much reward to those who will look for those qualities in it.

I like the suggestion that there was magic in some of those early houses of his, and particularly, I feel, in *Munstead Wood*. There is magic, and there is a certain music, half-heard, in the gardens of some of those houses—not the faintly blown horns of elfland but a rather more robust music, belonging particularly to the English countryside and to English craftsmanship, recalling the days when craftsmen did work for the glory of God and put much of themselves into their work, and when the music of Byrd and Morley and Lawes was the common knowledge and pleasure of almost all men.

I should like to have heard the lecturer's more extended comments on the Viceroy's House, but perhaps we may have those at some future time, when his travels take him to that part of the East. We shall look forward to it when that day arrives.

About Liverpool Cathedral we can say little, but I should like to end with the suggestion that there will be an interesting meeting in the Elysian Fields when Lutyens meets the other dome-builders—the unknown Roman, Anthemius of Tralles, Brunelleschi, Michelangelo, and Sir Christopher Wren. Lutyens's dome is not yet built, and possibly never may be; but I think he would be admitted without question into that little company of the immortals.

**Mr. J. Hubert Worthington, O.B.E., M.A. [F.]** : I feel great difficulty in speaking to-night, because I was one of the "back room boys" at 17 Queen Anne's Gate when the "Old Man," as we called him, was at the height of his powers; and, scarcely twelve months having elapsed since his death, it is very hard to clear one's mind on these matters. But I do want to make a plea for hero worship amongst young architects. Since the last war, it seems to have vanished out of the life of our younger and rising generations.

I remember the day when I first saw the *Deanery Garden* in "Country Life," and I said to myself "I am going to get into that man's office somehow." I made up my mind not to rest content until I did. I was in Rome as a student when Lutyens came there, and I met him and said "I want to come into your office." He said "No room." I said "I won't go anywhere else," and by persistence I got there when I returned. In my architectural career there are a few things that I value more than the fact that I was with "the Old Man."

I speak for the "back room boys," and I am glad to see one or two of them here this evening. No one who has not worked in that office can realise the fire of creation that was in him in those days. It was simply staggering; never have I known anything like it. I do hope that some element of this worship of creative genius is going to persist in the coming years.

Not only his creative flair, but his capacity for work was beyond belief. One night we had worked until ten o'clock, and he gave me a lift home in his taxi. I said "Is it true that you have a drawing-board rigged up over your bath?" He replied "Not exactly; I use the children's slates!" That raises a picture in one's mind. He would work almost all night and come back fresh next day.

Most people think that it came easily out of him, but it did not; the creative fire never does anything unless it is followed up by patient labour, and with him everything was worked out personally; nothing was left to chance. The experience of being in that office is something which those of us who had it will never forget. If only one could tell of some of the unrepeatable things that happened and were said! Unfortunately that is not possible in company such as this, but, as everybody knows, there was nobody in the universe to be compared with him in that sort of way; it simply rolled out of him. When he first went to Delhi, he said "Delhi is a very hot place; I call it Oozipore." And again: "An elephant is a lovely animal for an architect to do a job on; you can pin your drawing paper anywhere you like on his back, and you have only to whistle and the trunk comes up with the indiarubber." With all his sincerity and hard work, that sort of thing was going on all the time. His intimates knew him as "Naughty Ned," but there was always an intense seriousness behind his barrage of wit. I remember his saying to me once, not of Street but of Norman Shaw, "He is the father and mother of us all." To the "back room boys" who worked in his office, Sir Edwin was the father and mother of us all, and to how many more besides?

**Mr. John Summerson [A.]**: Lutyens had a personal capacity for architecture which was just as much a personal thing as, say, having a voice like Caruso or a face like your favourite screen actress. It is one of those strange freaks of nature that a man should be possessed of this particular gift, a gift which, if one has to give a name to it, can most plausibly be called "wit."

Lutyens was the greatest architectural wit who ever lived. Of course, it is easy to say that—merely to fit a word to an idea. What does it really mean? Think of one of his buildings. Take one of his later works, *Britannic House*—everybody knows that extraordinary piece of scenic modelling in Moorgate and Finsbury Circus. The composition consists of episodes in themselves almost entirely commonplace—the arcuated ground floor, the almost plain "interim development," the enriched storeys at the top, all very much *à l'Americain*; yet the whole building is astonishingly eloquent because Lutyens knew how, by subtracting here and adding there, he could turn the commonplace into the most miraculous poetry. Isolate any part of that façade you like—say, one of the enriched windows on the first floor, above the mezzanine. The window is framed between two columns and an entablature, the whole thing recessed. The generally "Wrennian" character of the façade flows into this recess and the eye follows it but suddenly encounters these columns which, instead of being "Wrennian," have the neat, precise feeling of Adam work. This trifling but calculated accent gives life to everything round it.

It is little details like that, transcending the whole design, which I have in mind when I refer to Lutyens's wit. I am not sure that it is not very much what he himself called "colour" in design. I remember hearing him speak of the Banqueting Hall in Whitehall and observing that Jones had permitted himself a rustication on the centre-line of the lintels in the basement windows; and he remarked how that gave a sudden sharp accent and altered the "colour" of the whole design.

This particular quality of wit, which I have exemplified in one detail, went far beyond detail; it has something to do with his insistence on the use of a linear "armature"; all his designs were sculpted out of imaginary cubes and cylinders and other simple geometrical figures. Sometimes his particular strokes of wit let one into the secret of these armatures and enable one to feel that the whole building is enclosed in a system of geometrical outlines. Take the little bank in Piccadilly. Its roof almost floats. It does not give the feeling of being supported by the walls. It is there, suspended over the design, and seems to say "Look! I don't need these walls for support; here I am, hanging from the top of a cube." I remember hearing Lutyens say (though I don't recall his exact words) that you could do what you liked with architecture and play all sorts of pranks provided you subjected yourself to the grand discipline of geometry. And for him that was perfectly true!

**Mr. Basil Sullivan, C.I.E., O.B.E. [F.]**: As I understand that none of the previous speakers has seen the Viceroy's House and as I have, I should like to assure the lecturer that—to me at least—it contains all that magic which he has found in Sir Edwin's work elsewhere. The building though vast is, nevertheless, light and even fairylike in appearance, adorned with that fancy and wit which also welled forth in his conversation. As an example he has placed Mogul water gardens before the House dropping away in tiers of shallow planes. Where an upper water level falls to a lower he has arranged cut stones which cause miniature rainbows to form above the cascades. Again on the road level below the House is a massive ornamental stone wall based, doubtless, on the famous wall surrounding the Sanchi Stupa. It is in appearance rather like huge wickerwork done in stone. Glancing up from that wall to the base of the dome over the Viceroy's

House one finds he has repeated the wall theme as a delicate ornamental band. It is like a musical note—an echo from the great stone wall below. Inside the building I remember looking at a moulding running gaily along, apparently heading for trouble, and I wondered what would happen. As disaster approached, there, with a charming twist of design, was the solution and all was well—and better than well. The lecturer spoke of working with a smile; I have always felt that Lutyens whistled as he worked, for his designs give one the impression that everything was done very easily, though I do not suppose that this was, by any means, the case. Great work often gives that impression.

As he designed so he talked. I remember him telling me about fittings he thought of designing for the Viceroy's office and he sketched the type of clock he pretended might be suitable. First he drew the face wearing a wig and below it the white waistcoat and kerseymere breeches of a court official. Across the chest, with the butt end of his pencil, which he dipped in the red wine before him, he smudged a broad ribbon and then indicated the pendulum swinging below. I asked him the meaning of all this and he said, "Why, my boy, this is a time-server."

**Mr. Edward Maufe, A.R.A. [F.]**: I am very glad to be able to support this vote of thanks to our lecturer for his most felicitously phrased address. I think that all of us here over the age of, say, 22, do agree that to-night there is and there has been magic in the air. One does not require to have been a "back room boy" of the Lutyens' office to appreciate that, though unfortunately I have not had that great advantage. It does seem extraordinary that in spite of the spirit of youth in Lutyens's work, the magic in it does not appear to be appreciated by the youth of to-day. It may be because we are standing too near to him, and that when we have a chance of standing back we shall be able more clearly to realise the very obvious elemental qualities to be seen throughout his work and its great breadth of treatment. Captain Goodhart-Rendel has used many phrases that one would like to repeat and remember. When he spoke of the great plan of Liverpool Cathedral he called it "A church that in its plan is a city of churches, grouped round the great nave and unified by the all dominating dome." What a magnificent plan that is! Perhaps, as I say, we are standing too near for the youth of to-day to appreciate it.

One or two Lutyens stories have been told to-night, and I should like to tell what I think is the best of them, which relates to the Cenotaph. His design was criticised by an eminent cleric, who said to him: "I am so surprised, Sir Edwin, that you have not even a Christian symbol on the Cenotaph." Lutyens replied: "I was asked to design one article, not thirty-nine!"

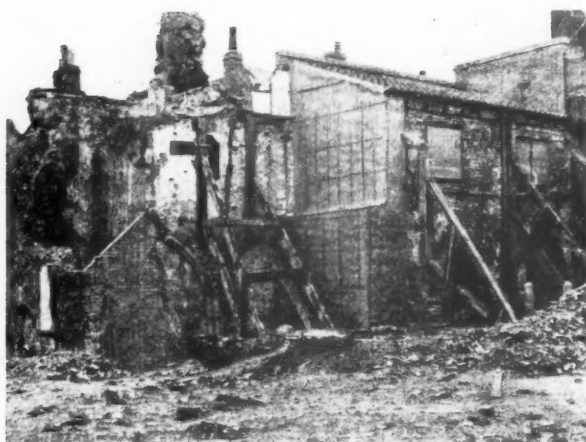
**Mr. H. T. Holloway**: I hardly feel competent to take part in the discussion, but I am glad to have the opportunity of saying how very much I have enjoyed Captain Goodhart-Rendel's lecture, a very brilliant piece of critical analysis and appreciation which has given pleasure to us all. I met Sir Edwin Lutyens on several occasions and had the honour of doing work for him, and I hope that the memorial which the Institute is proposing to provide will be in every way a success. He was a wonderful architect, and his work will live and will be an inspiration to the younger men who follow.

(The vote of thanks was put by the President and carried with acclamation.)

**Mr. Goodhart-Rendel**: I shall not prolong the proceedings more than by thanking you very much for your vote of thanks. I very much appreciate what has been added in the discussion, because it would need a good many lectures to say all that one would like to say about Lutyens. I tried to carry through the story from the beginning to the end, and I knew that a great many people would feel that some buildings had not been sufficiently spoken of in detail, though that I could not help.

I do appreciate thoroughly what Mr. Maufe said, that there has to be a pause at the moment before Lutyens's place is really understood. It is quite true that the very young do not like that particular sort of food, and do not know the best and the worst in it, and group Lutyens with numbers of people whom they think just like him, just as they group Norman Shaw with "Norman Shaw and All That." But people like Lutyens and Shaw get eventually their proper place. It is important to remember that Lutyens undoubtedly had the most enormous effect upon all those who were just of the right age to receive impressions from him, and that is a pretty good proof that a man's work is going to live in some way. There is no one who would not have lived and died for Street in his own day, and his work is gradually coming to the front again after a long period of being unappreciated. I hope that such a period will not come for Lutyens's work, but even if it does I am sure that his fame will jump up again at the end of it.





Great Yarmouth, Greyfriars Cloisters. This building was fully weatherproofed and supported by shores and buttresses after a direct hit—this is shown on the left. On the right the same building is shown after a subsequent near miss which blew off some of the protection and would have caused a substantial part of the building to collapse but for the strengthening provided by the shores and buttresses

## HISTORIC BUILDINGS AND ENEMY ACTION IN ENGLAND

PART OF A PAPER READ TO THE SOCIETY OF ANTIQUARIES

By B. H. St. J. O'Neil, F.S.A.,

Of the Ancient Monuments Inspectorate of the Ministry of Works

Soon after the bombing of London began in September, 1940, it became apparent to many that, unless urgent measures were taken, many historic buildings might disappear without record, and many others, which might have been saved at least partially, might be removed by over-zealous demolition gangs.

In February, 1941, a meeting was convened by the Royal Institute of British Architects and attended by representatives of many interested societies. At this meeting there was much discussion of the inadequacy of the national record of our historic buildings, but comparatively little of the question of saving damaged buildings from complete destruction after enemy action, or of saving valuable fragments from those which were beyond repair. As a result of the meeting there was born the National Buildings Record, directed by Mr. Walter Godfrey, F.S.A., [F.]. At the instance of Lord Reith, the N.B.R. received the immediate support of H.M. Treasury, soon to be followed by the Leverhulme Trust, the Rockefeller Foundation, the Pilgrim Trust, and other munificent bodies. The N.B.R. has done and is doing excellent work.

Still, however, there was no method of dealing sympathetically with historic buildings after damage by enemy action. It became increasingly clear to the Ministry of Works that its own organisation for dealing with Ancient Monuments, however inadequate in numbers, was the only one available suited to the task. A scheme, known as the Salvage Scheme, was therefore devised with the kind collaboration of the Ministry of Home Security, which controls the working of Air Raid Precautions. It is based upon the areas of local authorities, because the all-important information of actual incidents seldom comes beyond local authorities, and because the Ministry relies for assistance upon local architects, chosen for their knowledge and care of historic buildings. In the choice of these architects and in other matters the Ministry gladly acknowledges the help given by the R.I.B.A., particularly by the then President, Mr. W. H. Ansell, the then Secretary, Sir Ian MacAlister, and the Librarian, Mr. E. Carter.

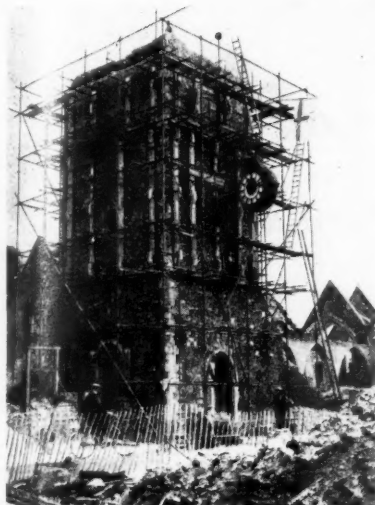
The scheme devised is in outline as follows. The Ministry of Home Security sent out early in 1941 to all A.R.P. authorities outside London Region a circular requesting them to report damage to any historic building in their area. Since obviously it could not be left to the A.R.P. Controller to decide what is or is not an historic building, all authorities were promised a list of the historic buildings in their respective areas. The Ministry in its turn circularised the chosen local architects, inviting their assistance and asking them in the first instance to prepare a basic list of historic buildings in their area. There is no need here to deal with the details of the system of reporting beyond emphasising that no amount of official organisation from headquarters would have been of the slightest use in a scheme of this kind unless it had been allied to willing collaboration between the local authority and the local architect. With few exceptions this collaboration has been forthcoming, and the country owes a deep debt of gratitude to both parties, who often under great stress entered into the spirit of the scheme.

The lists of historic buildings, which have been sent to all local authorities, were thus prepared at a time of great pressure, and as a matter of urgency. It was, therefore, not to be expected that they would be perfect, especially as only occasionally were local printed lists available as a basis, e.g. Plymouth, Ipswich, Bristol, Wisbech. Even in the counties already dealt with by the Royal Commission on Historic Monuments it was, of course, necessary to add buildings dating from after A.D. 1714. Nevertheless the lists have served their original purpose well, and, since they are the first universal list to be compiled for the whole country, they have already been put to other uses; they have, for instance, formed the basis of the work of the National Buildings Record. Individual lists now come constantly under revision. In this matter, as in the supervision of bombed historic buildings, in London Region (excluding the City) the work has been willingly undertaken by the London County Council, to whom the Ministry is most grateful for its help.

On the occasions and at the places where it has been tested



To left: St. George's Church Tower, Canterbury, showing temporary works to save the tower from collapse



To right: Dartmouth, Nos. 2 and 4 Foss Street façade leaning towards the street after bombing. There were no features of interest behind the façade, the timber work of which was taken down and stored



this salvage scheme has usually worked well. That is not to say that it has always worked smoothly—that would be too much to expect—but, speaking generally, the Ministry has been in possession of information about damage to historic buildings soon after the event, and has known what steps were being taken to repair the damage and, most important of all, which buildings were too badly damaged to be repaired by the local authority. In the case of these last, the Ministry's officers have normally inspected the damage from headquarters, and, if the building proved really to be a total loss, they have arranged for the collection and storage of any fittings or other remains which were of interest.

Occasionally, however, there have been cases of buildings which were unlikely to be repaired for habitation in war-time because of the cost involved, yet were by no means total losses. Left untended, these buildings would soon have deteriorated so much, that they would have become total losses. Sometimes even without encouragement the owners have attended to them, but, for various reasons as a result of war-time conditions, these cases have been few. Fortunately, however, the War Damage Commission has come to the rescue with most friendly collaboration. The Commission's officers have always been most willing to use their powers, which were ready for use in all kinds of cases, with special emphasis for historic buildings, in which the Ministry

of Works has been interested. By means of Temporary Works Payments from the Commission very many historic buildings have been saved from extinction. They have not been restored; they have been temporarily shored or protected, so that their final future can be decided at greater leisure. Wherever possible, the owner has been encouraged to take the initiative in having these temporary works carried out, but, where the owner has been unwilling to do so, the Ministry has itself done the work with his permission.

The pictures accompanying this article include some of the buildings before and after repair, which have been attended to in this manner.

Much good architecture and good craftsmanship has been lost in London and elsewhere, but there has been some gain to set beside this. Destruction in Southampton has revealed traces of so many medieval houses, that an attempt is being made, with the aid of contemporary documents, to reconstruct on paper the detailed plan of the medieval town. Similarly at Great Yarmouth a survey of many of the town's early 17th-century houses in the Row area can be expected to throw much light upon that period of its prosperity. Single finds have not been numerous so far, since many basements are still full of debris, but the Saxon cross-shaft found at All Hallows, Barking, in the City of London, is of great importance.



Plymouth, No. 62 Southside Street. This house contains some fine internal detail which was exposed to marauding children and weather. The essential protection was to block the windows and repair the roof





nations. Those countries took the view that Clemenceau was a crank who was suffering from nightmares about Germany and no one took any notice of him. I say that Clemenceau was right and that we had the best of warnings of the tremendous power and confidence of the German General Staff.

France to-day needed all the help we could give her in material things—help in transport and certain raw materials would very quickly put her on her feet. In 1870 Bismark fixed reparation terms for France and he was confident that under those terms France would not recover for a generation, yet within two or three years France had paid those reparations. The peasants had come forward and paid them. In my judgment, when France's needs have been relieved, she will recover more quickly than any other country.

Mr. Bracken suggested that when looking at this exhibition one might ponder on the wisdom of France and fully appreciate that wisdom in relation to architecture. The French stopped jerry-building and they would not allow Paris to be pulled down and an abortion such as that which spread over London to be perpetrated without any watch or interference by the City of London authorities or the Government. France had had more care for her architectural inheritance but we in Britain had a shameful record. Hitler had not done so much harm to our architecture as the Edwardian and Victorian eras. If some of the people in responsible positions got the chance they would pull down what remained of our architecture. It was one of the worst inequities to see what had been done by stupid people who seemed to think that architectural buildings were of no value. They did not seem to think it mattered if they pulled down the last of the Georgian houses or spoilt one of Wren's churches in the City. Such people were determined to copy some mid-Victorian jewel made of red brick, or some other architectural horror. The French had had the good sense not to allow their good buildings to be destroyed. The sooner we copied them the better for all.

In the last thirty years he had seen some of the finest buildings—Queen Anne and Georgian—pulled down to make room for those groups of bungaloids which had destroyed the beauty of our countryside. One of these days we should make certain that architecture had a chance in England. The French were well ahead of us there. The Ministry of Works and Buildings would take a lot of trouble in this matter and there was no reason why we should not have beautiful buildings.

## THE DURHAM POWER STATION SCHEME

The Northern Architectural Association formally opposed the proposal to erect a new Power Station at Kepier, near Durham, on a site which it was suggested would disastrously ruin the amenities and beauty of the city.

Professor W. B. Edwards was the N.A.A. spokesman. His speech to the tribunal was as follows:—

I represent and I have been asked to speak for the Northern Architectural Association in opposition to the proposal to build the power station at Kepier, Durham. (I do not represent the University).

The Northern Architectural Association has a membership of 500 architects drawn from the counties of Northumberland, Cumberland, Durham, and North Yorkshire, but chiefly from the area of the North-East.

I claim to represent an organisation informed and well qualified to express an opinion on the proposals now under consideration.

My opposition to the proposal is based on aesthetic considerations of the scheme. Others more qualified than myself will, no doubt, deal with the technical and scientific aspect of the problem.

I am familiar with the site at Kepier, having spent many days and weeks in recent years engaged on military exercises in this area. I know almost every fold in the ground, and this interesting Durham landscape will last long in my memory.

I have examined the drawings deposited in the Shire Hall, and after very careful consideration, I have come to the following conclusions:—

1. That any structure of the dimensions indicated in the drawings, no matter how well designed, will be completely out of sympathy with the character and charm of the landscape in the immediate area. A mass, or in this case masses, so enormous in scale can never be reconciled with the intimate character of the landscape.

The President next asked Mr. Duncan Sandys to second the vote of thanks.

MR. DUNCAN SANDYS said he was delighted to associate himself with the words of thanks and welcome which Mr. Brendan Bracken had just spoken to the new French Ambassador. We were all prepared to look round this exhibition to see what we could learn from the efforts and thoughts of French people during their years of trial and tribulation.

He felt that there was room for common enterprise and common research and had no doubt that we and the French could co-operate to solve the great pressing and urgent housing problem. We were going to be faced with the return of our fighting men and women from the Forces and there was going to be a pressing, urgent and insistent demand for houses to which they could return. However great our ingenuity or our industry we could not hope, unless the war continued very much longer than we thought, to provide all the homes of the standard we should like for our returning troops. But we meant to do our utmost to see that the interval during which they would be short of a high standard of accommodation should be as short as possible.

He agreed with Mr. Bracken that those who had made a life-study of architecture should play a fitting and full part in that work because they had a big contribution to make to British architecture. As the President had said, the Ministry of Works and Buildings had made it their business to associate themselves in the closest possible way with the leading institutions of British architects. He was glad that the R.I.B.A. had just set up a special committee to go into the whole question of our housing problem, and in response to Mr. Thomas's invitation he had arranged for a representative of the Ministry of Works and Buildings to sit on that committee and take part in their deliberations in order that what the committee and the Ministry were doing should go forward closely in step. He did not believe in the Government trying to produce a ready-made ideal home and presenting it to the country and saying, "Take it or leave it." What they intended to do was to provide the central facilities, which a Government Department could do and from that central position to try to see to it that the entire resources of the British building industry should be mobilised as a united force to solve the pressing and urgent problems facing us to-day.

2. That the enormous mass of the main block which includes the turbine house, boiler house and dust precipitating plant, together with the group of cooling towers, the two stacks and the conveyor, will be of such a size as not only to compete with, but completely to dominate in scale, the priceless architectural possessions and the city itself. In other words, it will remove the centre of interest from the city, or at least create a competing interest, and such a duality in composition can never be resolved.

An unresolved duality to the artist, architect and town planner is a nightmare and causes æsthetic displeasure to the public, though they know not why.

3. With regard to materials for the facing of the different buildings.

Presumably the cooling towers are to be constructed and faced in concrete. It is indicated on the drawings that the conveyor is to be constructed and faced in concrete of the colour of brickwork, but there is nothing to indicate where brickwork is to be used nor its colour and texture. Surely a serious omission if the public are to be given the opportunity of making an accurate assessment of the æsthetic qualities of the scheme.

I feel sure that in the hands of so eminent an architect the buildings will be well designed, but it is my firm opinion that even he cannot completely ignore the need for the qualities of good manners and neighbourliness which all well designed buildings should possess.

This development will spread over the countryside like a great octopus, its tentacles in the form of wagon tracks and the conveyor reaching to the coal storage space on the east side of the site. Others thrown out west in the form of silt disposal areas and the centre carrying the great burden of six steaming warts—the cooling towers.

Surely a dreadful prospect.





Turin. From *Novum Theatrum Piedmontii et Sabaudiae* . . . , published at the Hague by Rutgers Christopher Alberts, 1726.

## BOOKS ON TOPOGRAPHY AND LANDSCAPE ARCHITECTURE A GIFT TO THE LIBRARY

One of the most interesting and valuable gifts which the Library has received in recent years has been made by Miss J. O. S. Elgood, from the library of her uncle, the late George S. Elgood, author of *Italian Gardens* (1907).

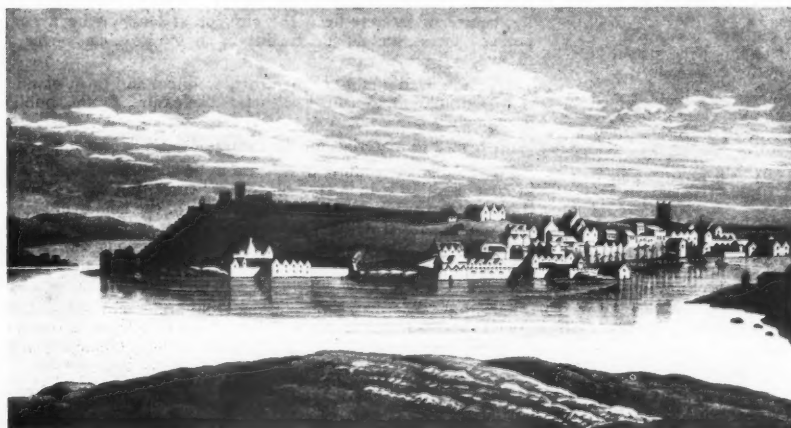
Apart from nine nineteenth and early twentieth century works, chiefly dealing with Italian villas and gardens, there are twenty-five earlier works, which include some of the finest illustrated books of the seventeenth and eighteenth centuries. Illustrations from some of these are reproduced on these pages. Most of these great volumes of engravings are additions to the library of books which we have long wished to possess. The head-piece

to this page and the first illustration on the next page are from *Novum Theatrum Piedmontii et Sabaudiae*, one of the loveliest collections of town views ever engraved. Most of the plates are unsigned, but the plan of Turin from the Piedmont volume is by Thomas Borgonius.

The aquatint at the foot of this page is from one of the less "important," but certainly one of the more delightful, books in the collection, in which English towns and villages are seen through the eyes and recorded by the hands of artists in the suite of a seventeenth-century ducal visitor to Charles II. Salisbury Cathedral, in their memory as they work up their drawings back home in Turin, becomes a great classical cathedral with round arches and spire of bastard classic form. Epping, Colchester, Ipswich, Oxford, Windsor, Rochester, Oxted and Plymouth, which is shown here, and many other places are depicted with a gay and alien affection and eye for things no Englishman has ever observed.

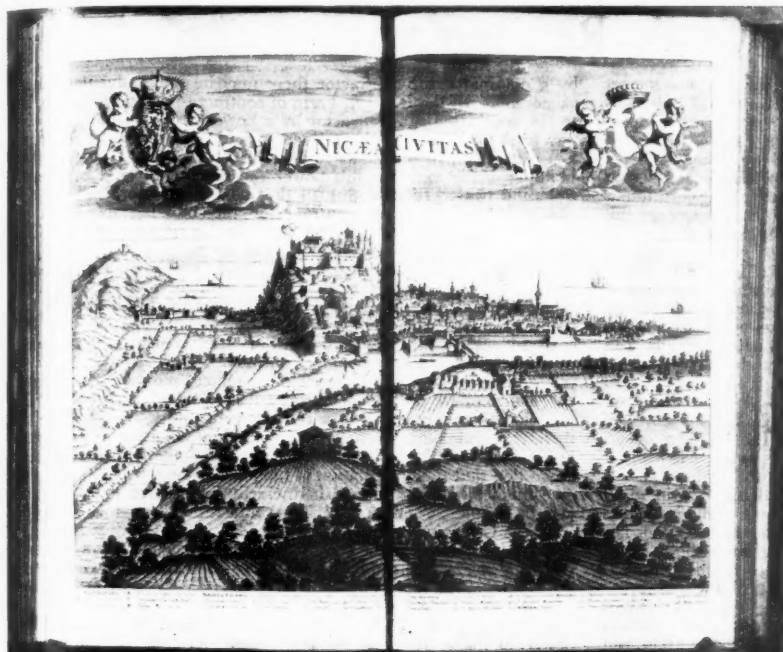
The earliest of the books is François Perelle's *Icones et sigmenta nobilium* of 1638, and one of the most valuable Giuseppe Vasi's *Della magnificenze di Roma antica e moderna*, a set of 10 volumes in 5, 1747-61.

Many are in fine original bindings. The Silvestre volume, from which one of the illustrations is reproduced, is in the Royal binding of Louis XVI, with the fleur de lis on the front cover. The R.I.B.A. copy of *le Cabinet du Roi* is similarly bound.

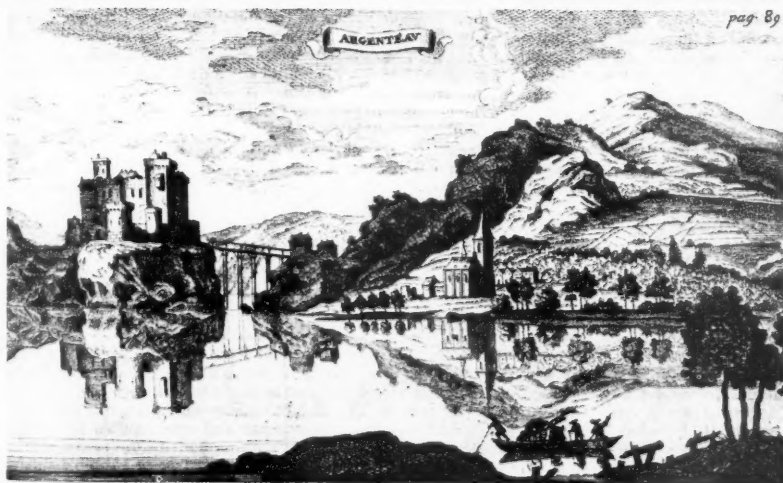


Plymouth. From *Travels of Cosmo the Third, Grand Duke of Tuscany* (1669). Translated . . . and [with] thirty-nine views . . . by artists in the suite of Cosmo. Published by J. Mawman, 1821.





At top. Nice. The full-page opening from the second volume of *Novum Theatrum Piedmontii et Sabaudiae*.



Middle: Argenteau. From Jacques le Roy, *Notitia Marchionatus Sacri Romani Imperii*. Amsterdam, 1677.



Bottom: Metz. A detail from a large folding plate, 51 in. by 17½ in., by Israel Silvestre, in a folio of engravings by Silvestre, Brissart, Jean Marot and others, at one time in the library of Sir Robert Peel.

## Book Reviews

**The Placing and Management of Building Contracts.** Report of a Committee of the Central Council for Works and Buildings. 8vo. 72 pp. H.M.S.O. 1944. 1s.

REVIEWED BY CHARLES WOODWARD [A.]

This Committee, which was established under the direction of the Minister of Works, embraced all sections of the building industry, but the members of the Committee in no way represented the institutions to which they belonged and the views expressed in the Report are not necessarily those of every individual member, neither are they the views of any of the Institutions.

The Report is written largely for laymen and if only for that reason the authors are to be commended for the frankness with which they have dealt with the subject. The layman, that is the building owner, should carefully study the Report and may arrive at the conclusion that any disappointment experienced in his building venture can probably be traced to his inability to make up his mind as to his requirements, to his haste to commence building before his architect has had the proper time to prepare proper drawings and other necessary documents, and to making variations after the work has started. An appreciation and correction of these points by the building owner would go a long way towards making the professional man's life a little easier and would contribute to the success of the project.

In preparing their Report the Committee no doubt had in mind contracts running into large sums of money, but some of the principles dealt with would apply to most contracts, and after the architect has prepared full working drawings and other documents the type of contract is the next consideration. The Committee rightly condemn the "Cost Plus" contract, preferring the "Cost plus Fixed Fee" contract if, in the circumstances, the Lump Sum contract with Quantities cannot be used. There is no doubt that this latter form of contract is the most satisfactory to all concerned if the architect has been allowed time to prepare all working drawings and particulars from which the quantity surveyor can prepare bills of quantities which accurately represent the building to be erected. And in inviting tenders upon these quantities it is essential that only those contractors who are able to carry out the required work should be asked to submit a tender, and the number invited should be limited. The building owner should be guided by his architect in this matter. Public authorities, unfortunately, are obliged to advertise for tenders with the disastrous results which are too well known to need comment. The Report recommends that the Public Authority should invite firms to apply for permission to tender and from the replies a limited number of contractors of equal standing should be selected to tender. This method, under the safeguards which the Report indicates, should be satisfactory.

The intricacy of a modern building necessitates to some extent specialist sub-contractors nominated by the architect, but the tendency to overload the contract with provisional sums is one that should be discouraged. In many cases this has resulted in more than half the contract sum being the work of nominated sub-contractors. The aim should be to include as part of the main contractor's work everything that can be taken off by the quantity surveyor and which the main contractor can price. If the main contractor desires to sub-let any of this work then he must obtain the architect's approval of the firm. All carcassing, steel framing and plain finishings can well be included under this heading. Reinforced concrete construction needs special consideration and it may be that only those contractors who specialise in this work would be selected to tender. Heating, lighting, ventilation, lifts and special finishings would continue to be executed by firms nominated by the architect. It is the main contractor's business to organise the job and the elimination of nominated sub-contractors as far as possible will help him in this task. In any event the present method of putting the whole of the work under the main contractor with all specialists being his sub-contractors is endorsed by the Committee as being the best practice, to which there should be general agreement. It leaves the main contractor in command of his work and the architect then issues all instructions to him. This is the basis of the R.I.B.A. Form of Contract with its accompanying form of Sub-Contract.

In connection with nominated sub-contractors there is a suggestion in the Report that the building owner should, for certain purposes, be a party to the sub-contract. The reasons for this somewhat novel idea chiefly concern the bankruptcy of either building owner, main contractor or nominated sub-contractor. No layman can hope to understand bankruptcy law, but if it is possible to draft such a sub-contract so that the building owner, in the event of the bankruptcy of the main contractor, would not have to pay twice for work executed

by a nominated sub-contractor there may be some advantage in the suggestion. In the R.I.B.A. Form of contract some protection is given to the nominated sub-contractor by a power in the building owner to pay to the nominated sub-contractor sums included in the certificate issued to the main contractor and which he has not paid over. If the building owner exercises this power the amount so paid is deducted from the next certificate due to the main contractor. There is no power in the R.I.B.A. Contract for the building owner to pay nominated suppliers direct and the innovation suggested by the Committee, if adopted, would possibly lead to the inclusion of suppliers in the class of persons to be paid direct by the building owner in certain events. The main contractor's merchants might then be encouraged to ask for the same privilege; in fact, this point has already been mooted.

Considerable emphasis is laid on Site Management, but it must be remembered that it is the main contractor's business to organise the job, and in a lump sum contract the architect should confine himself to seeing that the contract is carried out. In "Cost Plus" and "Cost plus Fixed Fee" contracts it is the architect's duty to make sure that there is no mismanagement by the main contractor which is resulting in the prime cost being expended wastefully, but there should be no suggestion that the organisation of the job is a matter for the architect. The main contractor is paid his percentage or fixed fee to organise and he should be left to earn his remuneration. In this connection what the Committee call a Value Cost Contract is worth remembering as in this case the main contractor's fee is calculated on a careful valuation made before the work is started. If the final cost is below the valuation the fee is increased and *vice versa*. The main contractor is therefore financially interested in the result. In connection with Site Management it is suggested that the Clerk of Works should have power to make decisions on day-to-day operations. This proposed delegation of the architect's function is not desirable. At present the Clerk of Works is an employee of the building owner with the limited duty of seeing that the contract is carried out in all its details. The suggested delegation would necessitate the Clerk of Works being the architect's employee, as nobody would delegate to a person over whom there was no contractual control. If daily decisions are essential it is the architect's duty to give them. The status of the Clerk of Works should remain unaltered.

An important section of the Report concerns Price Fixing Trade Associations, and it is recommended that all such associations whose object is to control prices submitted in tender should be required to register with the Ministry of Works so that proper action could be taken in cases where the Association is acting against the public interest by maintaining high prices or limiting competition. If building costs are to be reasonable after the war there must be every opportunity for free dealing consistent with a fair profit. Price Fixing is as bad for the industry as Price Cutting and in the latter case the architect ought to exercise his authority and advise his client to reject any tender which is not a fair price. Such universal action would go a long way to cure this evil which is of no benefit whatever to a building owner. Before the war what was known as the London Builders' Conference came into being, its object being to reduce the cost of competition and to ensure a fair price. The R.I.B.A. and the Chartered Surveyors' Institution jointly examined the scheme and were unable to approve it because it had the effect of adding an amount to the contract price for which the building owner received no visible or tangible return. In 1938 the Conference suggested that the Government should recognise it, but H.M. Office of Works was not willing to accede to this request. And in 1944 this Committee, appointed by the Minister of Works, cannot find that the operations of the Conference would be of any benefit to the building owner.

The remedy for Price Cutting is largely in the hands of the building owner and his architect. It is by inviting a limited number of tenders from firms capable of carrying out the work of the required quality and in the rejection of those tenders which are unreasonably low.

The conclusions of the Committee are general approval of the method of placing contracts which have obtained in the past and their recommendations are aimed at eliminating the causes of failure.

Foremost among these causes is insufficient preparation of the contract documents due to the building owner being unable accurately to define his requirements with consequent variations during the progress of the work, and to his haste to have the work on the site started before his professional advisers have had the necessary time to complete proper drawings and other necessary particulars. No time is saved, but, on the contrary, delay and increased cost will result from such precipitancy. If the ideal building owner has made up

his mind then it is for the architect to so prepare drawings and particulars that the selected main contractor can at the acceptance of his tender at once enter into any necessary sub-contracts and organise the job, the main contractor being one of those limited invitees capable of carrying out the work to the required standard and to his tender being a fair price. It is the main contractor's business to organise the work and he must be given every facility to do so. In such circumstances it may well be that damages for delay would become enforceable if the main contractor failed in his duty of organisation.

This Report should be studied not only by the layman but by every section of the building industry. It demonstrates the complexity of a modern building project and offers suggestions which should assist in preventing in the future some of the failures which have occurred in the past.

#### The War Damage Acts and the War Risks Insurance Acts, 1939

Pt. II. 2nd Edn. by G. Greville Slack and Special Contributors. 8vo, xxxii+702 pp. London. Butterworth. 1944.

Few architects have been able to avoid concern with the War Damage Act, perhaps the most difficult measure that the ordinary members of the profession have had to master. Slack's *War Damage Act*, first published in 1941, is one of the most widely-used annotations, and the new and considerably enlarged second edition will be welcomed.

When the first edition was published, provision was made for the issue of supplements; all these have been included in the new edition, and all the main chapters have been revised where necessary.

In the Introduction, Mr. Slack gives a broad survey of the subject, listing all the relevant Acts, and summarising them very briefly. The main Statute, the Act of 1943, is dealt with in some detail in the introduction, and printed in full in the main text, where only the unrevoked parts of the 1941 and 1942 Acts are repeated. In the notes to Section 7, special attention is given to the architect's chief problem, "is it a cost of works or a value payment?", the subject of Sir Malcolm Trustarum's authoritative statement to the R.I.B.A., November 1943.

Part II contains all the relevant Statutory Rules and Orders arranged as those relating to Land, Goods, the Business scheme, the Chattels scheme, and General.

Part III contains special articles on War Damage and Income Tax, Rating, Charities and Ecclesiastical Property, Public Utilities, Local Authorities.

Part IV contains addresses and official forms, and Part V comparative tables showing the variations between the Act of 1944 and previous Acts.

#### The American School and University. A yearbook. 16th edn.

4to. 446 pp. American School Publishing Corp. 1944. No price.

The Library has received the latest edition of this important yearbook which is on the same plan as before. Interspersed between useful advertiser's material is a series of brief but valuable articles on many aspects of school planning, design and equipment. Taken together, these articles give a concise summary of current American practice.

The following are some of the subjects dealt with: the functions in school design of administrator, architect, and manufacturer; school building standards and building codes; school recreational facilities; building and school grounds amenities. One whole section deals with special apartments: auditoria, lunch rooms, gymnasias, college dormitories, university libraries and school science rooms. Most of the articles are well illustrated and many of them have useful bibliographies attached.

#### General Report on State Housing in New Zealand, by Ministry of Works, Department of Housing Construction, Dominion of New Zealand. 8vo. 64 pp. Government printer, Wellington.

A report on the inauguration, development and progress of New Zealand Government housing schemes since 1894, including a summary of legislation and description of departmental organisation. Section IV is descriptive of the technique of housing survey used by the department, including tabulations of information sought by the surveys and standards of accommodation, physical condition and equipment, etc., of houses.

Finance and rentals are dealt with in short chapters and the plan, types and methods of construction are described. The Report has 15 good photographs.

The following figures give the scale of operations and development. In 1937-8 the Department built 399 houses, in 1942-3 it built 14,892.

#### Clyde Valley Regional Planning Advisory Committee. Report by Planning Consultant and Deputy Consultant on Housing Sites within the Region. Foolscape dupl. typescript. 147 pp. + plates. C.V.R.P.A.C., 3 Redlands Terrace, Glasgow. 1944.

Pending decisions on major planning issues in the Clyde Valley Region urgent interim guidance is required by Local Authorities and Housing Associations as regards their proposals to meet the serious housing shortage in the immediate post-war years in the various boroughs and county areas.

The purpose of this report by Prof. Sir Patrick Abercrombie and Mr. R. H. Matthew is to examine these proposals critically with a view to giving clearance to such as would conform with good town planning principles generally and with regional planning considerations in particular.

The greater part of the report is taken up by Schedules of housing sites with summaries of the estimated housing requirements of local authorities and lists of the sites approved regionally and those requiring further consideration or reported adversely.

Estimates for the programme of houses in the first year after the war amount to 17,000 for some of which the site operations have already commenced. In addition some 6,000 temporary houses are anticipated. It may be noted that recommendations in respect of some of the allocations of temporary houses are based on the grounds of uncertainty as to future conditions and on the assumption that no substantial increase of land is required for the purpose.

A survey of the housing position in Clyde Valley Region reveals a shortage of approximately 202,000 houses to replace those which are unfit, to relieve overcrowding and to meet general needs. At an average of four persons per house this involves a population of 808,000 or 25 per cent. of the population of the Region. Assuming a cost of £900 per house an expenditure of £182,000,000 is entailed.

A review of the housing activities of the inter-war period by private enterprise, local authorities and special housing associations gives the information that 172,000 houses were built amounting to about 29 per cent. of all in the area, and that of this contribution 74 per cent. was built by local authorities and housing associations at a cost of approximately £91,000,000 at about £520 per house.

Strong criticism is offered of the way in which in many cases this development was carried out in haphazard fashion and for the most part by local authorities who missed this unique opportunity to align their towns and villages in accord with modern planning principles, thus unnecessarily incurring financial and social disadvantages. The report deplores the fact that the Scottish Special Housing Association failed to set a good example in the selection of sites for experimental building and in the matter of community planning and site layout.

An analysis is made in Section III of the Report of the various factors characteristic of the Regional housing picture and the authors sternly criticise the lack of any attempt at landscape architecture, also the low level of architectural design particularly in the face of a simple native tradition of design which is fast disappearing.

For the guidance of those concerned three examples are given illustrating the principles of good community planning based on widely differing hypothetical cases but characteristic of conditions to be found in the Region. E. W.

#### Introduction to Structural Mechanics for Building and Architectural Students, by T. J. Reynolds and L. E. Kent. 8vo. x + 444 pp. London: English University Press. 1944. 12s. 6d.

Reynolds and Kent, of the School of Building, Brixton, already well known to architects and students for their admirable book *Structural Steelwork*, have once more served the profession well by producing another well-nigh perfect students' book. It leads from the most elementary definitions of mechanics structural problems corresponding to those which every competent architect should be expected to solve for himself.

The chapter heads are:—Composition of forces: resultants. Resolution of forces: rectangular components. Concurrent forces: graphical laws of equilibrium. Moments: principle of the lever. Parallel forces: couples: conditions of equilibrium. Centre of gravity. The link polygon. Stress and strain: elasticity. Simple beams: bending moment and shear force. Moment of resistance: design of beams. Introduction to the principles of column calculations. Calculation for loaded frames: method of sections. Gravity retaining walls. The book includes many test examples. The price is reasonable and the general presentation clear.



# Review of Periodicals

## 1944-45—II

### PLANNING, including UNIT PLANNING

ARCHITECTS' JOURNAL, 1944 Oct. 19, pp. 279-80 :  
"What size of module?" Leading article.

### CIVIL, including PARLIAMENTARY, CIVIC

PENCIL POINTS, 1944 Oct., pp. 79-85 :  
Public and commercial structures, Chabot Terrace, Vallejo, Cal., by Franklin & Kump, with W. W. Wurster. Commercial Centre Schools. Fire house, management, maintenance. All good timber structures, described and illud.

ARCHITECT AND BUILDING NEWS, 1944 Nov. 17, pp. 98-103 :  
BUILDER, Nov. 10, pp. 367-72 :  
House of Commons rebuilding. Abstract of the Rept. of Select Cttee. of H. of C. With Rept. by Sir Giles Gilbert Scott, architect, with Adrian Gilbert Scott. Illud.

ARKITEKT (Istanbul), 1944 Nos. 5-6, pp. 115-7 :  
Civic architecture in Britain. Article by R. H. Uren [F.].

ARCHITECTURE ILLUSTRATED, 1944 Oct. :  
Municipal buildings : recent projects by C. Cowles-Voysey [F.].

BYGGMÄSTAREN (Stockholm), 1944 No. 23, pp. 423-9 :  
Competition designs for the city hall and city hotel, Tranås.

ARCHITECTURAL RECORD, 1944 Sept., pp. 62-75 :  
Court house, Harrisburg, Pa., by Lawrie & Green.

ENGINEERING NEWS-RECORD, 1944 Nov. 2 :  
New barrack design saves lumber. Article on Hawaiian type T.O. barrack saving up to 80 per cent. lumber.

BUILDER, 1944 Nov. 17, pp. 388-9 ; Dec. 1, pp. 429-31 :  
Divisional Police H.Q., Totnes, and (in Dec. 1) Police Stn., Torquay, by H. V. de Courcy Hague, Devon County Archt.

TECHNIQUES ET ARCHITECTURE (Paris), 1942 Mar.-Apr., pp. 90-171 :  
Water. Special No. of all aspects of designing for water supply. Dams, aqueducts, reservoirs, water towers, fountains (hist. and mod.), purification, conduits, distribution. (Specially with ref. Paris.)

JNL., ROYAL INSTITUTE OF BRITISH ARCHITECTS, 1944 Nov., pp. 14-5 :  
Cooling towers at Lincoln : Rept. of enquiry with regard to erection of 230-ft. towers for Lincoln Power Station.

HOME AND BUILDING (Auckland, N.Z.), 1944 Autumn, pp. 18-9, 35 :  
Piripaua Power Station, by P.W.D., hydro-electric branch.

### COMMERCIAL

ARCHITECTURAL FORUM, 1944 Oct., pp. 81-129 :  
"Commercial remodelling." Store modernisation illud. by many examples for all kinds of merchandise (clothes, books, groceries, etc.). Incl. remodelling project for whole Main St., Niles, Mich.

ARCHITECTURAL FORUM, 1944 Oct., pp. 136-7, 142-9 :  
Offices. Illus. of high executive office rooms.

ARCHITECT AND BUILDING NEWS, 1944 Oct. 27, pp. 56-57 :  
Sound-proof office. Independent structure in noisy machine-shop. Photos, details.

PENCIL POINTS, 1944 Oct., pp. 72-3 :  
Architect's office, Pasadena, Cal. For and by W. R. Smith.

### TRANSPORT

BUILDING, 1944 Nov., pp. 304-5 :  
Station, Montreal. Views and plans.

ARCHITECTURAL RECORD, 1944 Oct., pp. 54-9 :  
Railroad station, Burlington, Iowa, by Holabird & Root. Small town main line station.

ARKITEKT (Istanbul), 1944 Nos. 5-6, pp. 105-9 :  
Tobacco warehouse, Izmir, by State Tobacco Monopoly.

JNL., CHARTERED SURVEYORS' INSTITUTION, Scottish Supplement, 1944 Oct., pp. 146-55 :  
Some aspects of civil airport design by Lt.-Col. A. Cullen [F.].

PENCIL POINTS, 1944 Nov., pp. 42-84 :  
Airports. Special No. Articles : "Air terminals for mass air travel," by F. R. Meisch, archt. Northwest Airlines. Airport equipment. Check lists and data sheets on fundamentals of airport design. Projects illud. for ports and terminal buildings of all sizes and types. Terminal club houses. Valuable reference.

ARCHITECTS' JOURNAL, 1944 Dec. 7 :  
STRUCTURAL ENGINEER, Nov., pp. 477-523 :  
Design and construction of airfields and airports. Paper by Brian H. Colquhoun, M.Inst.C.E. Long and detailed paper dealing with location, topography, site planning, local communications, air communications, field design. (Extract in A.J.)

JNL., INSTN. OF MUNICIPAL & COUNTY ENGINEERS, 1944 Dec. 5, pp. 158-60 :  
Paper, "Future of air transport," by Gp. Capt. O. F. McIntyre.

ARCHITECTS' JOURNAL, 1944 Dec. 7, pp. 412-4, 417-30 :  
Airports. Leading article and technical article by H. T. Jackson [F.], A.M.I.Struct.E., on design of airports. Long and valuable summary.

JNL., INSTN. OF MUNICIPAL AND COUNTY ENGINEERS, 1944 Dec. 5, pp. 150-7 :  
Airport and town : an aspect of Prestwick, Ayr, aerodrome development, by F. Pritty, Burgh Engr.

BUILDING, 1944 Dec., pp. 312-7 :  
Airport terminal for Warsaw. Design by students at Polish Sch., Liverpool Sch. Archre.

AMERICAN CITY, 1944 Nov., pp. 70-1 :  
Air parks to suit the flyer. Note on Wichita airport project.

### INDUSTRIAL (including LAUNDRIES, FILM STUDIOS)

BUILDER, 1944 Oct. 27, pp. 331- :  
Standard factory designed by Ministry of Works. 50,000 and 100,000 ft. super plan.

ARCHITECTURAL FORUM, 1944 Sept., pp. 101-5 :  
T.V.A., Watts Bar steam plant. Latest bldg. of T.V.A. Archt. Dept. TECHNIQUES ET ARCHITECTURE (Paris), 1942 Mar.-Apr., pp. 108-10 :  
Factory for light-alloys, Issoire, by A. G. Perret. Simple r.c. framed structure.

PENCIL POINTS, 1944 Oct., pp. 58-71 :  
United Carbon Building, Charleston, W. Virginia, by Martens & Son. Fully described and illud., incl. air-conditioning.

ENGINEERING NEWS-RECORD, 1944 Oct., pp. 135-9 :  
Synthetic rubber plants. Article on U.S. war-time experience. Illud.

ARCHITECT AND BUILDING NEWS, 1944 Nov. 3, pp. 78-9 :  
Douglas aircraft assembly plant, Oklahoma City, by Austin Co. Completely windowless.

TECHNIQUES ET ARCHITECTURE (Paris), 1943 May-June, pp. 119-63 :  
Rural industry buildings. Special No. Dairies and milk-processing plants, cheese mfg., flour mills, silos, distilleries, sugar refineries, starch mfg., wineries, abattoirs.

COUNTRY LIFE, 1944 Nov. 17, p. 857 :  
"Machines that breathe." Article by L. Whistler on windmills. Illus. Heckington Mill.

ARCHITECTURAL RECORD, 1944 Oct., pp. 93-108 :  
Laundries. Building types study 94. Articles on planning and equipment, with time-saver standards showing equip. sizes and fire protection recommendations for dry-cleaning plants.

ARCHITECTURAL FORUM, 1944 Sept., pp. 123-8 :  
Disney studios, Burbank, Calif. Illud.

### WELFARE : HOSPITALS, &c.

BUILDER, 1944 Dec. 8, pp. 449-52 :  
HOSPITAL AND NURSING HOME MANAGEMENT, 1944 Nov., pp. 275-80 :  
Birmingham Accident Hospital and Rehabilitation Centre : new out-patients' department. Description, mainly of equipment.

(B.R.): Isometric plans. (H. and N.H.M.): Ints. Remodelled by C. Whitwell & Son [F. & L.].

BUILDING, 1944 Nov., pp. 296-8 :  
Wladyslaw Sikorski Hospital. Project by B. Szmidi.

THE MODERN HOSPITAL (Chicago) :  
This important U.S. periodical is now received by the Library.

THE MODERN HOSPITAL, 1944 Nov. 5, pp. 50-1 :  
Teton County, Montana : project for new hospital by C. A. Hunter. 24 beds, with poss. expansion to 50.

REVISTA DE ARQUITECTURA (Buenos Aires), 1944 Sept., pp. 397-412 :  
Hospitals, etc. Hospl. Juan A. Fernandez, Buenos Aires, for Ad. Sanitaria y Asistencia Publica, by P.W.D. Archt. Dept.

REVISTA DE ARQUITECTURA (Buenos Aires), 1944 Sept., pp. 413-7 :  
Hospitals. Sanatorium and polyclinic "del Norte," Buenos Aires, by Joselevich and Ricur. Multi-storey general hospl. with V.D., gynaecology, maternity, surgical, radiology, etc., depts. Details of plan and constn. and detailed description. British Hospl., Buenos Aires, by Jacobs and Gimenez.

ARCHITECT'S JOURNAL, 1945 Jan. 25, pp. 84-8 ;

BUILDER, 1944 Dec. 15, pp. 471-4 :  
Women's Hospital, Golders Green. Manor House Hospl. Competition result. W. F. Howard, winner.

ARCHITECTURAL REVIEW, 1944 Oct., pp. 60-7 :  
Children's Hospital, Mexico City. First unit of Mexico's new medical centre by Jose Villagram Garcia. 600 beds and "several 1,000" out-patients.

HOSPITAL AND NURSING HOME MANAGEMENT, 1944 Nov., pp. 290-2 :  
Building materials for hospitals. Extracts from paper to American Hospital Assn. by A. N. Kiff, of York & Sawyer, architects, N. York.



BUILDER, 1944 Dec. 29, p. 511 :

Health centre. Project by Erno Goldfinger for 20,000 population and service by 10 doctors.

NUESTRA ARQUITECTURA (Buenos Aires), 1944 Oct., pp. 336-9 :  
Clinic for the employees of the Ministry of Justice and Education. S. Bolin, architect.

HOME AND BUILDING (Auckland, N.Z.), 1944 Autumn, pp. 14-5 :  
Project for home for aged and friendless, Auckland, by C. B. Watkin. Plan, view.

ARCHITECTURE [English language] CHRONICLE (Moscow), 1944 No. 3, pp. 9-11 :

Designs for children's homes. Note by Rachel Smolenskaya on normal plan requirements.

#### PUBLIC RESORT (BATHS)

TECHNIQUES ET ARCHITECTURE (Paris), 1942 Jan.-Feb. pp. 3-80 :  
Swimming baths. Special No. All aspects open and covered baths. Illusd.

BUILDING, 1944 Dec., pp. 334-5 :

Swimming bath project for Droitwich by F. Goldsmith [A.].

#### RECREATIVE (THEATRES, &c., COMMUNITY CENTRES)

ARCHITECTURE ILLUSTRATED, 1944 Oct., pp. 123-5 :  
Assembly Hall, Courts and Police Station, Guildford. Project by C. Cowles-Voysey.

BYGGMÄSTAREN (Stockholm), 1944 No. 22, pp. x-xii, xvi, 395-422 ;

FORM (Stockholm), 1944 No. 8-9, pp. 167-72 :

Malmö City theatre and concert hall, by E. Lullerstedt, S. Lewerentz and D. Hellden. Design, structure and equipment, fully described and illusd. One of the largest and most interesting theatre-concert hall bldgs. in Europe. Advanced "modern" design. Main theatre seats max. 1,600, "intimate theatre" seats 104. Orchestra practice room ; generous back-stage and foyer. Concert hall platform details. Stage equipment, green rooms, lighting, heating and ventilation. Incl. restaurant. (FORM :) Well illusd., but without plan.

ARCHITECTURAL FORUM, 1944 Oct., pp. 130-1 :

Project for small cinema (news-theatre type), by B. Schlanger.

COUNTRY LIFE, 1944 Nov. 10, pp. 810-2 :

Village halls. Illusd. article by Clough Williams-Ellis.

BYGGMÄSTAREN (Stockholm), 1944 No. 23, pp. 430-6 :

Community and art centres. Projects for Arsta, by E. & T. Ahlsén. Inc. auditoria, library, craftrooms, open-air recreation, etc. For Avesta, by Aalto with A. S. Stark. Inc. theatre, dance hall, community rooms and shopping centre. Illusd.

AMERICAN CITY, 1944 Oct., pp. 72-5 :

Community centres. Projects for community recreation centres as U.S. war memorials. Sports arenas.

TECHNIQUES ET ARCHITECTURE (Paris), 1943 Mar.-Apr. pp. 110-2 :  
"Palace of Work, Arts and Sport," Narbonne. Description of bldg. won in competition, 1936, by J. & P. Genard. Incl. theatre, swimming bath.

TECHNIQUES ET ARCHITECTURE (Paris), 1941 Sept.-Oct. pp. 3-86 :

Sports buildings and equipment. Special No. Education, physique and sports. Gymnasias, stadia, cycle and running tracks. Vichy Govt. sports development programmes.

TECHNIQUES ET ARCHITECTURE (Paris), 1943 Mar.-Apr. pp. 104-7 :  
Open-air theatre and Olympic stadium, Berlin. Olympic stadium, Helsinki.

#### MEMORIALS ; BRIDGES

BUILDER, 1944 Oct. 27, pp. 337-8 :

War memorials : note on new advisory council—President, Lord Chatfield ; Chairman, Dr. E. F. Armstrong. General principles outlined.

COUNTRY LIFE, 1944 Oct. 27, pp. 722-4 :

A suggestion for a National War Memorial by W. H. Ansell. Terraced courts opening St. Paul's to Thames. Illusd.

ARCHITECTURAL FORUM, 1944 Sept., pp. 106-12 :

"Living memorials." Articles by Archibald McLeish, librarian of Congress and No. 1 American poet, and Charles D. Maginnis on war memorial in U.S.

BUILDER, 1945 Jan. 5, pp. 2-3 :

New Waterloo Bridge. Abutments and N.E. stairway. Illusd.

#### RELIGIOUS, SEPULCHRAL

ARCHITECTURAL RECORD, 1944 Sept., pp. 83- :

Churches. Building types study No. 93. "Picture, sentiment and symbol ; some comments . . ." by Dr. Hudnut ; "Architecture and religious tradition" by C. D. Maginnis ; and other articles with illusns. of many churches, all denominations, incl. synagogues.

FORM (Stockholm), 1944 No. 6, pp. 104-6 :

Crematorium, Borås, Sweden, by H. Ericson. Design of building and sculptures. Illusd.

#### SCHOOLS

BUILDING AND ENGINEERING (Sydney, N.S.W.), 1944 Aug. 24, pp. 37-43, 45-62 :

School lighting. Two papers, "Juvenile eyesight Conservation," by W. C. Kett, and "Light and learning," by G. H. Fallon, both to Inst. of Optometrists, N.S.W. Illusd.

#### UNIVERSITIES ; TECHNICAL COLLEGES

TECHNIQUES ET ARCHITECTURE (Paris), 1943 Mar.-Apr. pp. 92-103 :  
Commercial University, Milan, by G. Pagano. Class rooms, large library, lecture theatres, details of constn. and equipment.

TECHNIQUES ET ARCHITECTURE (Paris), 1943 Mar.-Apr. pp. 74-85 :  
Fribourg University, Switzerland, by Dumas and Honegger. Described and illusd.

PLAN (JNL. ARCHITECTURAL STUDENTS' ASSN.), 1944 No. 3, pp. 4-11 :  
Post-graduate school of design : project by Rog. T. Christy, Student, Bristol School of Archt. Illusd.

#### LABORATORIES

ARCHITECTURAL REVIEW, 1945 Jan., pp. 21-2 :

Stockholm City Bacteriological Laboratory, by Asplund. Built 1937. Site plan and views.

#### MUSEUMS ; LIBRARIES

MUSEUMS JOURNAL, 1945 Jan., pp. 157-9 :

Manx village folk museum, Cregneash, I.O.M., described by B. R. S. Megaw. Illusd.

TECHNIQUES ET ARCHITECTURE (Paris), 1943 Mar.-Apr. pp. 62-73 :  
Museum of Public Works Dept., Paris, Av. Albert de Mun, by A. G. Perret. Described and illusd.

LIBRARY ASSOCIATION RECORD, 1944 Dec., pp. 211-4 :

Fifty years of open access in library organisation and planning. Article by D. J. Bott, of Leicester City Libraries.

TECHNIQUES ET ARCHITECTURE (Paris), 1943 Mar.-Apr. pp. 86- :  
Cantonal library, Lugano, by Carlo & Rimi Tami. (See also WERK (Zürich, . . .))

#### DOMESTIC (General)

ARCHITECTURAL FORUM, 1944 Nov. :

Residential remodelling. Special No. on improvement of existing dwellings by planned cupboard provision, room replanning, etc. Illusd. many examples. Special ref. cupboards, bathrooms.

#### HOUSING

ARCHITECTURAL DESIGN AND CONSTRUCTION, 1945 Jan., p. 23 ;

BUILDER, 1944 Dec. 22, pp. 492-3 :

Hebridean housing. Proposals for house type by Dr. W. Kissling. Illusd.

JNL., AUCTIONEERS' AND ESTATE AGENTS' INST., 1945 Jan., pp. 2-10 :  
Prospect for housing. Paper to A. & E.A.I. by H. U. Willink, Minister of Health. Housing need, labour supply, local authority versus private enterprise hg.

ARCHITECTS' JOURNAL, 1944 Nov. 9, pp. 343-6 :

London housing needs. Demographic analysis by Alexander Block.

ARCHITECT AND BUILDING NEWS, 1944 Nov. 3, pp. 67-8 :

Experimental houses at Northolt. Table of comparative costs reprinted from HANSARD.

ARCHITECT AND BUILDING NEWS, 1944 Oct. 20, pp. 41-9 :

The British Iron and Steel Federation houses at Northolt, described by F. Gibberd, their architect. Large plans, details and photos.

BUILDER, 1944 Oct. 27, pp. 332-4 :

Braithwaite unit constn. house on L.C.C. Watling Estate by F. R. S. Yorke. Views and plans.

ARCHITECT AND BUILDING NEWS, 1944 Nov. 24, pp. 117-21 ;

ARCHITECTURAL DESIGN AND CONSTRUCTION, Dec., pp. 289-94 ;

BUILDER, 1944 Nov. 24, pp. 410-1 ;

WOOD, Dec., pp. 282-5 :

"Jicwood" timber bungalow, Weybridge, by R. Sheppard [F.], for Jicwood, Ltd. 600 sq. ft. prefabd. house with calculated life 25 yrs. View, plans.

ARCHITECT AND BUILDING NEWS, 1944 Nov. 3, pp. 73-4 :

BUILDER, 1945 Jan. 5 :

Housing for Minehead U.D.C., by E. Gunn. (Br. :) Quarry Close estate.

ARCHITECTS' JOURNAL, 1944 Oct. 19, pp. 291-4 :

Experimental light steel-frame, part-prefabd. houses for Birmingham, by H. J. Manzoni, City Engineer. Details.

BYGGMÄSTAREN (Stockholm), 1944 No. 19, pp. 339-52 ;

FORM (Stockholm), No. 7, pp. 115-133 :

"Friluftstaden." Neighbourhood unit of small houses in terraces near Malmö, by E. S. Persson. General character and interiors described and illusd. Incl. shopping centre.

- SOUTH AFRICAN ARCHITECTURAL RECORD (Johannesburg), 1944 Aug., pp. 191-4 :  
The problem of housing—now and after the war. Short paper by N. Hanson [A.]
- S. AFRICAN ARCHITECTURAL RECORD, 1944 Sept., pp. 220-8 :  
Native housing. Results and assessor's rept. of comp. for "non-European houses." Illusd.
- JNL., ROYAL ARCHITECTURAL INSTITUTE OF CANADA, 1944 Oct., pp. 233-4 :  
Reconstruction in Canada. Rept. of R.A.I.C. sub-committee on housing and community planning. Analysed by C. S. Burgess.
- JNL., AMERICAN INSTITUTE OF ARCHITECTS, 1944 Sept., pp. 117-20 :  
Houses in the Nation's Economy: a housing programme for the immediate future, by the Editors of *Task*. Plea for extension of State enterprise.
- CALIFORNIA ARTS AND ARCHITECTURE (Los Angeles), 1944 Aug., pp. 21-5 :  
Channel Heights. Permanent housing scheme for Los Angeles by City Authority for F.P.H.A. Brief descriptn. and illusns.
- PENCIL POINTS, 1944 Sept., pp. 66— :  
T.V.A. "three-dimensional demountables." Details, illusns. of two- and four-bedroomed houses.
- ENGINEERING NEWS-RECORD, 1944 Oct. 26 (News Issue), pp. 4-5 :  
Demountable war houses on the move. Note and illusns. of 577 miles move of 45 houses. Cost per house \$2,782, compared with \$3,145 for new houses.
- ARCHITECT AND BUILDING NEWS, 1944 Nov. 3, pp. 69-72 :  
Housing: temporary accommodation, dwellings for narrow frontages. Rept. by L. H. Keay, City Architect, Liverpool. Illusd.
- ARCHITECTS' JOURNAL, 1945 Jan. 5, pp. 11-12 :  
Emergency temporary house design by E. Rosenberg, C. Sjöström, architects, and J. H. Waller, engr. Catenarian form arch of 2 in. cement.
- NATIONAL BUILDER, 1944 Nov., pp. 79-83 :  
Housing from now and on. Critical article by "Myerscough" on current housing designs. Portal, Coventry and design for "coach-house," i.e., transportable and mobile, by J. R. Puercloth. Illusd.
- ARCHITECTS' JOURNAL, 1944 Nov. 30, pp. 395-408 ;  
ARCHITECTURAL DESIGN AND CONSTRUCTION, Nov., pp. 249— :  
Ministry of Works temporary houses—Portal, Tarran, Uni-Seco and Arcon. Further description with variant plans, siting. Arcon constn. in detail. (N.B.—Tarran and Uni-Seco use Portal plan.)
- MASTER BUILDER, 1944 Dec., pp. 1, 177-8 :  
Part-prefab'd. house designed by C. W. Glover, M.Inst.Struct.E. Also "Crafcast" all-poured-concrete house designed by L. Jones.
- NATIONAL BUILDER, 1944 Dec., pp. 106-110 ; Jan., 127-30 :  
Housing—from now on, by "Myerscough." [ii:] Brief descriptions of Tarran, Braithwaite, Wier Paragon and Mills house. Illusd. iii: Domical Houses ; Arcon House.
- BUILDER, 1944 Nov. 3, pp. 350-3 :  
The "Arcon" Mark IV temporary house, by "Arcon" architects (E. Neel, R. Thomas, R. Squire [A/A.]). A design sponsored by Min. Works for immediate production. Accommodation, living and 2 bedrooms. Steel frame, asbestos cladding. An advanced and high quality design.
- BUILDER, 1944 Nov. 17, pp. 391-2 :  
"Dri-built" construction for small houses designed by J. L. Spooner. 4-ft. wall units of timber frame faced resin-bonded ply, fitted in 3½-in. timber framework. Can be brick veneered.
- ARCHITECTS' JOURNAL, 1944 Nov. 9, pp. 347-9 :  
Alternative plans for the Portal house. Analytical article by John Grey [F.]. Illusd.
- WOOD, 1944 Nov., pp. 251-4 :  
"Peerless" prefab'd. house. American timber design by "P.H.C." (Public Hg. Corp.). Same system as used in U.S. Hospital at Salisbury, built 1942.
- BUILDING, 1944 Dec., pp. 324-6 :  
"Thermacoust" house, design by J. P. Tingay [A.].
- ARCHITECT AND BUILDING NEWS, 1944 Dec. 29, pp. 190 ;  
ILLUSTRATED CARPENTER AND BUILDER, Dec. 22, p. 1,403 :  
Prefab'd. house, U.S.A. made, built by Austin Motor Co. for employees after 1914-18 war. Illusd.
- ARCHITECTURE [English language] CHRONICLE (Moscow), 1944 No. 2, pp. 2-3 :  
Notes on competition for pre-fab'd. wood houses.
- WOOD, 1944 Oct., pp. 234-5 :  
Prefabricated timber house constn.: platform frame ground floor. Article by R. V. Boughton.
- REVISTA DE ARQUITECTURA (Buenos Aires), 1944 Aug., pp. 354-63 :  
Urban housing: article by J. M. F. Pastor. Slum clearance and rehousing policies in Buenos Aires and in U.S.A. and G.B.
- ARCHITECTS' JOURNAL, 1944 Nov. 23, pp. 379-82 :  
"Scorched earth policy." Article by Dr. Aubrey T. Westlake on housing in London (chiefly Bermondsey) destructive of old humane dwellings and replacement by grim flats.
- NATIONAL HOUSE BUILDER AND BUILDING DIGEST, 1944 Dec., pp. 9-11 :  
Houses in the landscape. Article by G. A. Jellicoe [F.].
- BUILDER, 1944 Dec. 15, pp. 476-7 :  
Housing and the architect. Paper at A.A. by Judith Ledeboer.
- COUNTRY LIFE, 1944 Oct. 27, pp. 732-3 :  
Housing Association cottages for rural areas: an advisory service for local authorities, described by C. F. Adam. Illusd.
- COUNTRY LIFE, 1944 Dec. 8, pp. 998-9 :  
Forest workers' holdings. Forestry Commission cottages in various parts of Britain.
- BUILDER, 1944 Oct. 20, p. 309 :  
Agricultural cottages, Potters Bar, Herts, by M. Hofer and D. Blaustein.
- ARCHITECTS' JOURNAL, 1944 Nov. 23, pp. 383-6 ;  
BUILDER, 1944 Oct. 20, pp. 312-3 :  
OFFICIAL ARCHT., Nov., p. 532 :  
Standard housing equipment. Report on Ministry of Works Exhibition, Birmingham. Illusd.
- FLATS, including CONVERSION OF HOUSES**  
ARCHITECTURAL RECORD, 1944 Oct., pp. 71— :  
Flats. Illustrations and articles on planning for maximum income and planning for lower maintenance.
- BUILDING, 1944 Dec., pp. 320-2 :  
Semi-detached flats. Article by W. Segal on design for flats on "staggered" plan giving improved sound insulation qualities. Illusd.
- ARCHITECTS' JOURNAL, 1944 Oct. 26, pp. 311-14 :  
Conversion of old houses into flats, Hampstead, by J. I. Wolfsohn.
- JNL., CHARTERED SURVEYORS' INSTN. (Scottish Suppl.), 1945 Jan., pp. 24-34 :  
Memo. of evidence by Scottish Branch of C.S.I. to sub-ctte. of Scottish Dept. of Health on the Modernisation of Houses. Conversion and improvement of old houses as working-class housing.
- CLUBS**  
ARCHITECT AND BUILDING NEWS, 1944 Dec. 29, pp. 193-5 ;  
ARCHITECTURAL REVIEW, 1945 Jan., pp. 11-4 ;  
BUILDER, Jan. 5 ;  
BUILDING, Jan., pp. 4-7 :  
Ontario Services Club, Lower Regent St., London, by Reid & Paisley [FF.], ground floor by Mischa Black, B. Katz and K. Bayes.
- NUESTRA ARQUITECTURA (Buenos Aires), 1944 Aug., pp. 258-74 :  
"El Hindu" Country club. Estrada & Cuenca, archts.
- HOTELS**  
CALIFORNIA ARTS AND ARCHITECTURE, 1944 Oct., pp. 30-1 :  
Suite for post-war hotel. Model lay-out by A. Lawrence.
- TECHNIQUES ET ARCHITECTURE (Paris), 1944 Jan.-Feb., p. 14 :  
Hotel St. Georges, Beyrouth, by Poirier, Lotte & Bordes. Reinforced concrete constn. of large semi-tropical hotel.
- FARM BUILDINGS, &c.**  
TECHNIQUES ET ARCHITECTURE (Paris), 1943 Nov.-Dec., pp. 275-286 :  
Local techniques. Special No. Introd. article by U. Cassan on the persistence and evolution of the character of the rural house. Survey of local life and materials in France, seasonal occupations tabulated, analysis of villages in certain areas, etc.
- TECHNIQUES ET ARCHITECTURE (Paris), 1942 Nov.-Dec., pp. 347-402 :  
Farms. Special No. General considerations. Farm plans analysed in large folded sheets. Equipment sizes and lay-out stables, cowhouses, piggeries, sheep and chicken farms, dairies, silos, cart sheds, barns. French farms illusd.
- COUNTRY AND SMALL HOUSES**  
ARCHITECTURAL REVIEW, 1944 Nov., pp. 135-8 :  
House at São Paulo, Brazil, by B. Rudofsky.
- ARCHITECTURAL REVIEW, 1944 Dec., pp. 163-8 :  
Four houses at Knoxville, Tenn. by A. & J. W. Clauss, in small estate developmt. scheme.
- DOMESTIC DEPENDENCIES (of BUILDINGS GENERALLY) ; CANTEENS**  
ARCHITECTS' JOURNAL, 1944 Nov. 9, pp. 350-1 :  
Works canteen by Rudolf Frankel. (Place unstated.)
- ARCHITECT AND BUILDING NEWS, 1944 Dec. 8, pp. 147-55 :  
Works canteen by Edward D. Mills. Seats 500 at tables. Main roof r.c. shell membrane barrel vaults. (See A. & B.N., 1944 Feb. 4.) Illusd.

(To be continued).

# Obituary

## RAGNAR OSTBERG [H.C.M.] ROYAL GOLD MEDALLIST

Professor Ragnar Ostberg [H.C.M. Sweden], Royal Gold Medallist 1926, died last month. Mr. Howard Robertson [F.] gave a short broadcast for the B.B.C. on the Foreign Service as a tribute to an architect whose works were known and admired by all British architects and who had many British architect friends.

Mr. Robertson's talk, which is printed by permission of the B.B.C., was as follows:—

It will be sad news to all British architects to hear of the death of Professor Ragnar Ostberg. It is fair to say that there was no architect outside of this country whose name was better known here than his and no architect whose work had won more universal and profound respect.

I am sure that I am speaking for all members of the Royal Institute of British Architects, and all lovers of architecture in this country, when I send a message of sympathy to Sweden, and to Swedish architects in particular on the loss of their great man.

Most of us here in England first heard the name of Ragnar Ostberg at about the time of the completion of the Stockholm Town Hall. It was not long before many journeys of architects from this country were made to Stockholm to visit this remarkable building and the knowledge and appreciation of Swedish architecture and Swedish crafts which are such a commonplace in England to-day really had their beginning in those visits.

It was in 1926 that His Majesty the King approved the award of the Royal Gold Medal of the Institute to Professor Ostberg for his outstanding contribution to architecture. The occasion was made more significant by the fortunate chance that Professor Ostberg was able to accept an invitation to visit London to receive the medal in person. It was offered to him before a distinguished gathering at the Guildhall in the City of London, and his name is now inscribed on the walls of our Institute with those other men of England and abroad famous for their architectural achievement.

It is my personal sorrow that I lose in Professor Ostberg a friend and colleague with whom I have had the pleasure of actual work in collaboration. Some years prior to this war Professor Ostberg was invited by the Secretary-General of the League of Nations as the leading member of a small committee to advise the League of certain aspects of the completion of the Palace. I had the honour of being the English member of this small committee and spent many happy hours in Geneva with Professor Ostberg in discussing all aspects of the problem. His advice was followed over the design of the Great Assembly Hall, and when the time came that Professor Ostberg's health prevented him from undertaking frequent trips to Geneva I remained on as Advisor, but always in close contact with him.

There is little time to speak now of Ragnar Ostberg as an architect. Besides the Town Hall one must mention his Museum, the Patent Office and many other buildings in Sweden of the utmost distinction. The architecture which he created was quite timeless. It will endure because it is built up from great knowledge, put to account with the utmost sympathy and human understanding.

One last word on the personal side. The many Englishmen who have met Ragnar Ostberg appreciated his great charm, courtesy, friendliness and a personal dignity which was instinctive in this great and understanding man.

## M. H. BAILLIE SCOTT [Ret. F.]

Baillie Scott was probably the last survivor of that distinguished group of what may be called "craftsman-architects" who, originally inspired by Ruskin and Morris, so rejuvenated British domestic design fifty years ago. Their aim was not so much (as in the earlier "Gothic Revival") to reproduce, by modern methods, the characteristic

externals of a past style: it was an attempt to recapture, despite modern conditions, the essential spirit which inspired medieval craftsmen. It emphasised, particularly, sane practical planning for actual requirements of normal people, disdaining artificial conventions, whether social or architectural. It re-established rural traditions, in danger of being swamped by the importation in the country of stereotyped urban models. Above all, perhaps, it attacked the prevalent vogue of vulgar mechanically produced ornament—that evil spirit of late Victorian house design—and restricted decoration to that which should express the delight of the craftsman in the work of his hands. And, throughout his long career, Baillie Scott adhered faithfully to that creed, irrespective of all changes.

He deliberately chose to work in a small scale: it was not lack of capacity—nor indeed of opportunity—which led him to concentrate his energies almost entirely on small country houses and cottages. Not for him were the large and important commissions of which most of us dream at some time or other: I do not think he ever had an ambition to design civic palaces or vast cathedrals. He was happiest when working out a small house for the countryside, and in this field he was undoubtedly a consummate artist.

His personal tastes were simple and homely: he abhorred any form of self-assertive advertisement or display in his life as in his buildings. Essentially a countryman, he was uncomfortable in busy towns and cities with their hurrying crowds, and never at ease till he was back in the country, where, surrounded invariably by half-a-dozen cats and a dog or two, he would sketch ever-new permutations of cottage plans or decorative patterns, or stroll round his garden to inspect the progress of his latest "find" in choice flowers, the culture of which was a ruling passion. He was a garrulous and witty correspondent, full of apt literary allusions and light-hearted asides—as when, for instance, he would refer to an extra sitting-room on a plan as "The Potter's Field," the place where they "bury strangers." He loved music, especially that of Haydn and Mozart, and would quote Shakespeare a dozen times a day, always with point.

I had worked in close association with him for forty years, and so could not offer an unbiased opinion on the value of his work. But I can testify that he not only advocated but practised always the sacred duty of preserving natural beauty against ill-considered building development, as a first principle throughout. Invariably he took endless pains to select, for his houses, only those shapes and materials which would best blend with their background, and in this quest his success was widely acknowledged. I doubt if there were any compliment of which he was more proud than the concluding sentence of the R.I.B.A. JOURNAL review of our last book, *Houses and Gardens* (1933), which said: "It may be doubted whether there are any . . . contemporaries who have built so much all over England and done so little violence to its amenities." And I feel that he would be content that I should make that my last word.

A. EDGAR BERESFORD [F.].

## CHARLES CANNING WINMILL [F.]

Mr. Owen Fleming writes:—

We met in the year 1886 at the Class of Design at the Architectural Association. Winmill was then working in the offices of Messrs. Newman "from whom I learnt the values of accuracy and thoroughness," but rather later, he became the trusted assistant of Leonard Stokes. Both Stokes and Winmill used to confide in me. "An impossible position!" they both told me—yet it lasted for several years to the great benefit of architecture.

But greater events were slowly shaping themselves in the domain of local government. The Metropolis was then governed by the Metropolitan Board of Works—the new Act superseded the Board, whose place was to be taken by a popularly elected body—the London County Council. This body made its debut under the chairmanship of the Earl of Rosebery and it soon became clear that its policy was to be creative and enlightened.

London had certain "Plague Spots," of which the most notorious was "The Jago"—just behind Shoreditch Church where lay 15 acres of pestilential slums—of which the annual death rate was over 40 per 1,000. It was a network of narrow alleys and cul-de-sacs into which even the police scarcely dared penetrate. The Council decided to clear away the whole of the 15 acres. A new 80 ft. tree-lined avenue was opened up into Shoreditch High Street and led to a pleasant garden in the centre of the area. From this other tree-lined avenues radiated, leaving building plots for five-storey flats. Most of the flats, therefore, had a pleasant airy outlook. Communal laundries formed part of the scheme.



Winnill joined the group of young architects at work on this scheme and rendered yeoman service in charge of one of the groups of buildings.

But changes were in contemplation. At the beginning of the century a notorious "danger area" between Aldersgate Street and Cripplegate caught fire and many valuable warehouses were destroyed. There was an immediate demand for a new fire station within the area and Winnill was selected for the job. The work was done with great thoroughness and rapidity and the architectural skill was greatly admired. One evening when City men were leaving their offices some warehouses near Mansion House Station caught fire. The L.F.B. organisation tried to cope with the fire, but they could not save the lives of three girls who were trapped by the flames and perished in full view of thousands of Londoners. Exhaustive enquiries were set on foot, with the result that a ten years' programme of new fire stations in all parts of the Metropolis was approved by the Council. A portion of the Housing Department, including Winnill himself, was split off and entrusted with this heavy work. "Six new stations every year" was the cry, and although this pace could not be kept up, great steps forward were made.

Later I was transferred to the Law Society Appeal Tribunal, while Winnill carried on with the Fire Brigade maintenance only. The strenuous efforts made during the war seemed to have been succeeded by a sort of stagnation when the battle was done. We could have persevered at the L.C.C. in the hope of an ultimate resumption of pre-war activity, but there was little official encouragement. It seemed to be a case of "fresh fields and pastures new." Fortunately, we were both passionately attached to rural life and finally the change came. For many years Winnill had been on the Council of the S.P.A.B. and he was ever more impressed with the need for competent action to preserve these precious heritages of the past which go to make up "our England." He took a Queen Anne house opposite Rochester Cathedral and we both became active members of the Rochester Diocesan Advisory Committee. He was also elected to the Art Workers' Guild, of which he remained a member until his death. Opportunities now offered themselves for the exercise of his rare designing powers and many a Kentish church bears evidence of his care and thought in the beautiful appointments of the sanctuary. He made himself a charming house in the village of Henham-on-the-Hill, in Essex, the county from which his forebears had come—far removed from the busy haunts of men and was elected a member of the Essex Advisory Committee.

In some cases, notably that of the rebuilding of the Old Chingford Church in Essex, a considerable staff had to be employed, but latterly he preferred to deal only with those items that he could design alone, and get translated by skilled craftsmen of repute who knew his work. Altar crosses and candlesticks, lecterns, stools, Litany desks of great beauty were created in this way. He also became a skilful gardener. So that years passed among the villagers and in common with a large circle of friends. It was a happy life and his spirit never seemed to me to change. At 80, he was as I had first met him in 1886. Such men are rare, but their influence among their fellows lives on.

#### SYDNEY PERKS, F.S.A. [F.]

We regret that we were obliged to omit from the memoir of Sydney Perks in last month's Journal, the details of his work for the Institute and his principal works.

For a great many years Mr. Perks was closely associated with the Institute's affairs and was an active member of many committees; he served on the Council from 1913 to 1915 and from 1920 to 1923 and on the Practice Standing Committee almost continuously from 1910 to 1924; for two years he was chairman of the Finance and House Committee.

Mr. Perks left the mark of his influence as an antiquarian at Guildhall, where he obtained the removal of the interior plastering and revealed the ancient stonework; he also opened up a mediaeval window, and the Norman crypt, which had been used as a storeroom, was made available to the public. At the Mansion House he obtained the re-erection of the Gallery in the Egyptian Hall. His writings include a number of essays on Old London and a useful historical investigation of Guildhall and a "History of the Mansion House."

Among his principal works are the St. Mary's Institute, Putney; several blocks of residential flats; Gresham College; the City Weights and Measures offices; housing schemes at Ilford, Lambeth, Camberwell, Stepney and Shadwell; residences for married Constables, Brixton; a Nurses' Home, Stone Asylum; the Rating Officers Law Court and Committee Rooms, etc., at Guildhall; Snow Hill Police Buildings; Spitalfields Market; Chief Police Office, Old Jewry; and restoration schemes for Guildhall and the Mansion House.

## Notes

### THREE NEW SUB-COMMITTEES OF CENTRAL HOUSING ADVISORY COMMITTEE

At the request of the Minister of Health, the Central Housing Advisory Committee has set up special Sub-Committees to investigate and report on the following subjects:—

#### 1. Housing Management Sub-Committee.

Chairman: Lord Balfour of Burleigh.

Joint Secretaries: Mr. N. C. Rowland and Mrs. Hill (Ministry of Health).

*Terms of Reference*—"To consider and advise whether any further advice ought to be given to local authorities regarding the management of municipal housing estates in the light of the special conditions likely to arise in the immediate post-war period, with particular reference to any special steps which ought to be taken in connection with the various types of temporary accommodation to be provided under the Housing (Temporary Accommodation) Act."

#### 2. Conversion of Existing Houses Sub-Committee.

Chairman: Mr. L. Silkin, M.P.

Secretary: Mr. I. I. Ungar, Ministry of Health.

*Terms of Reference*—"To advise on the possible scope for, and difficulties in the way of, the conversion and adaptation of existing houses, on the assumption that requisitioning powers will shortly come to an end."

#### 3. Sub-Committee on suggestions for the amendment of the Housing Acts and Standards of Fitness.

Chairman: Alderman Sir Miles Mitchell, J.P.

Secretary: Mr. T. W. Williams, Ministry of Health.

*Terms of Reference*—(i) "To consider the suggestions which have from time to time been submitted to the Minister for the amendment of the present Housing Acts, and advise what action, if any, ought to be taken on them."

(ii) "To consider whether further guidance as to standards of fitness for habitation can be given within the terms of the existing Housing Acts; and if so, what form the guidance should take."

29 January 1945.

### R.I.B.A. EXAMINATIONS FOR PRISONERS OF WAR INTERMEDIATE EXAMINATION.

Twelve candidates sat for Intermediate Examination subjects at six Prisoner of War Camps in Germany in the Autumn of 1943.

The following is a list of the successful candidates and the subjects in which they passed:—

| OFLAG IX A/H.           | PASSED.   |
|-------------------------|---|
| Major Robert M. Young.  | Whole Examination.                                |
| OFLAG VII B.            |   |
| Captain J. Shankley.    | Subject A. (History of Architecture).             |
|                         | " B. (Calculations of Simple Structural Members). |
|                         | " D. (Architectural Construction).                |
| Pte. G. B. Sutherland.  | Subject A. (History of Architecture).             |
|                         | " B. (Calculations of Simple Structural Members). |
|                         | " D. (Architectural Construction).                |
| Lieut. L. N. Fraser.    | Subject A. (History of Architecture).             |
|                         | " D. (Architectural Construction).                |
| Captain D. J. Williams. | Subject A. (History of Architecture).             |
|                         | " B. (Calculations of Simple Structural Members). |
|                         | " D. (Architectural Construction).                |

|                                |   |
|--------------------------------|---|
| Captain T. M. Saunders.        | Subject A. (History of Architecture).                   |
|                                | " B. (Calculations of Simple Structural Members).       |
|                                | " D. (Architectural Construction).                      |
| STALAG LUFT 3 (NORTH).         | Whole Examination.                                      |
| Pilot-Officer T. A. Mayo.      | Subject B. (Calculations of Simple Structural Members). |
| Pilot-Officer J. T. R. Taylor. | " D. (Architectural Construction).                      |
| STALAG LUFT 3 (EAST).          | Whole Examination.                                      |
| Flt. Lieut. Alan M. Hale.      |   |
| STALAG XX A.                   |   |
| Pte. G. J. Partridge.          | Subject A. (History of Architecture).                   |
|                                | " C. (Design).  |
|                                | " D. (Architectural Construction).                      |
| STALAG 343.                    |   |
| Sgt. John F. Cutler.           | Subject A. (History of Architecture).                   |
|                                | (Now Passed whole Examination).                         |
| Sgt. R. Williamson.            | Subject A. (History of Architecture).                   |
|                                | " C. (Design).  |

## FINAL AND SPECIAL FINAL EXAMINATIONS.

Nine candidates sat for the permitted subjects of the Final and Special Final Examinations at Prisoner of War Camps in Germany in the Autumn of 1943.

| Final Examination.     | Passed.  |
|------------------------|--|
| OFLAG IX A/H.          |  |
| Captain R. G. Bateson. | Subject B.1. (General Construction).                                     |
|                        | " C. (Hygiene).  |
|                        | " D. (Specifications and the Properties and Uses of Building Materials). |
|                        | " F. (Thesis).   |
| OFLAG VII B.           |  |
| Lieut. J. G. Johnson   | Subject C. (Hygiene).  |
|                        | " D. (Specifications and the Properties and Uses of Building Materials). |
| Lieut. D. O. Searle.   | Subject B.2. (Theory of Structures).                                     |
|                        | " C. (Hygiene).  |
|                        | " D. (Specifications and the Properties and Uses of Building Materials). |
| Lieut. S. E. Nicholas. | Subject B.2. (Theory of Structures).                                     |
|                        | " C. (Hygiene).  |
|                        | " D. (Specifications and the Properties and Uses of Building Materials). |
| STALAG 383.            |  |
| Cpl. K. E. Foster.     | Subject B.1. (General Construction).                                     |
|                        | " B.2. (Theory of Structures).   |
|                        | " C. (Hygiene).  |
|                        | " D. (Specifications and the Properties and Uses of Building Materials). |
| Cpl. J. S. Madew.      | Subject B.1. (General Construction).                                     |
|                        | " B.2. (Theory of Structures).   |
|                        | " C. (Hygiene).  |
|                        | " D. (Specifications and the Properties and Uses of Building Materials). |
| S/Sgt. B. J. Saunders. | Subject B.1. (General Construction).                                     |
|                        | " B.2. (Theory of Structures).   |
|                        | " C. (Hygiene).  |
|                        | " D. (Specifications and the Properties and Uses of Building Materials). |
| STALAG XX B.           |  |
| Bmdr. S. F. Vine.      | Subject B.1. (General Construction).                                     |
|                        | " B.2. (Theory of Structures).   |
|                        | " C. (Hygiene).  |
|                        | " D. (Specifications and the Properties and Uses of Building Materials). |

## Special Final Examination.

Passed.

STALAG 383.

Cpl. A. L. R. Crick.

Subject B.1. (General Construction).

" B.2. (Theory of Structures).

" C. (Hygiene).

" D. (Specifications and the Properties and Uses of Building Materials).

## R.I.B.A. EXAMINATIONS

## THE FINAL EXAMINATION, DECEMBER, 1944

The Final Examination was held in London, Edinburgh and Belfast from 6 to 14 December 1944.

Of the 55 candidates examined, 23 passed as follows:—

|  |    |
|--|----|
| Passed whole examination   | 19 |
| Passed whole examination subject to approval of thesis                   | 1  |
| Passed Part 1 only   | 1  |
| Passed Part 1 only subject to approval of remaining Testimonies of Study | 2  |
|  | 23 |

32 candidates were relegated.

The successful candidates are as follows:—

## Whole Examination

|                          |                                  |
|--------------------------|----------------------------------|
| Astins, Norman P.        | Miller, Hedley W.                |
| Bland, Kenneth W.        | (Distinction in Thesis).         |
| Carlin, William P.       | Moore, Ernest R.                 |
| Dixon, Beryl M. (Miss).  | Mustapha, Ahmed S.               |
| Godfrey, James A.        | Nightingale, George W.           |
| (Distinction in Thesis). | Stevens, George E.               |
| Gotelee, F. Alan.        | Stiles, Peter H. F.              |
| Jones, Thomas M.         | Wilson, Ian B.                   |
| Kelsey, Norman G.        | Wright, Lance A.                 |
| King, E. Platten.        | Yard, Gilbert H.                 |
| Lacey, W. Daniel.        | (Subject to approval of Thesis). |
| McKnight, Gordon K.      |                                  |

## Part 1 only

|  |  |
|--|--|
| Chandler, George R.                                    | Hayhoe, Harold R.  |
| (Subject to approval of remaining Testimony of Study). | (Subject to approval of remaining Testimonies of Study). |
| Parnes, Helen (Mrs.).                                  |  |

## THE SPECIAL FINAL EXAMINATION, DECEMBER 1944

The Special Final Examination was held in London, Edinburgh and Belfast from 6 to 13 December 1944.

Of the 40 candidates examined, 14 passed as follows:—

## Whole Examination

|                    |                   |
|--------------------|-------------------|
| Branson, Norman R. | Garlick, Alfred.  |
| Carter, William M. | Hare, Albert F.   |
| Collins, Edward W. | Smyth, Roy J.     |
| Crow, Harold V.    | Thompson, A. Roy. |
| Fudge, Alan G.     | Wright, Keith.    |

## Part 1 only

|                       |                    |
|-----------------------|--------------------|
| Pettengell, Edward E. | Vigour, I. John J. |
| Shelton, Joseph T.    | White, W. Douglas. |

Twenty-six candidates were relegated.

## NEW DIRECTOR FOR F.P.R.L.

Professor F. Y. Henderson, D.Sc., D.I.C., has been appointed Director of Forest Products Research in the D.S.I.R. in the place of Mr. W. A. Robertson, who is retiring.

## VALUER TO THE L.C.C.

Mr. Cyril H. Walker, O.B.E. [L.], who is at present valuer to the County Borough of Croydon, has been appointed as Valuer to the L.C.C. and takes up this position on 1 April.

## NOTES FROM THE MINUTES OF THE COUNCIL

13 FEBRUARY, 1945

## APPOINTMENTS

*R.I.B.A. Representatives on the Building Industries National Council*

Mr. A. C. Bunch [F.], Mr. P. V. Burnett [F.], Mr. J. L. Denman [F.], and Mr. Denzil Nield [A.] in place of Mr. W. H. Ansell [F.], Mr. Stanley C. Ramsey [F.], Mr. Percy E. Thomas [F.] and Mr. Michael Waterhouse [F.].

*R.I.B.A. Representatives on the Architects' Registration Council*

Mr. A. C. Bunch [F.], Mr. Hubert Lidbetter [F.],  
Mr. Cecil Burns [F.], Mr. A. L. Roberts [F.],  
Mr. Darcy Braddell [F.], Lt.-Col. V. H. Seymer [A.],  
Mr. Romilly B. Craze [F.], Mr. Basil M. Sullivan [F.],  
Mr. J. L. Denman [F.], Mr. Sydney Tatchell [F.],  
Mr. Henry M. Fletcher [F.], Mr. Ralph S. Tubbs [A.],  
Mr. Herbert Kenchington [F.], Mr. Michael Waterhouse [F.],  
Mr. A. B. Knapp-Fisher [F.], Mr. F. R. S. Yorke [F.].

*R.I.B.A. Representatives on Admission Committee of A.R.C.U.K.*

Mr. Romilly B. Craze [F.], Mr. Herbert Kenchington [F.],  
Mr. Denis Poulton [A.], Mr. A. T. Scott [F.].

*Committees of British Standards Institution*

Building Divisional Council: Mr. A. H. Barnes [F.] (in place of Mr. H. M. Fairweather).

Kitchen equipment: Mr. Frederick Gibberd [F.] and Mr. Brian Peake [A.] (in place of Mr. H. M. Fairweather and Mr. G. N. Kent).  
Sand lime bricks: Mr. T. Bilbow [F.] and Mr. A. H. Barnes [F.].  
Dust bins and storage containers: Mr. Brian Peake [A.].  
Clay roofing tiles: Mr. G. Fairweather [F.] and Mr. A. H. Barnes [F.].

Linoleum: Mr. Lionel Pearson [F.].

Cast manhole covers and road fittings: Mr. P. J. Waldram [L.].  
Pipe threads, pipe fittings, connections and fixings, pipe fittings, unions, pipe fixings: Mr. A. F. Hooper [F.].  
Copper and copper alloy pipes, capillary fittings: Mr. Richard Ling [F.].

Concrete aggregates, drafting (concrete aggregates), use of blast furnace slag as an aggregate for concrete: Mr. W. A. Forsyth [F.].  
Timber, grading of timber, grading of joinery timber, definitions and nomenclature of timber: Mr. P. J. Waldram [L.] (in place of Mr. G. N. Kent).

Joinery: Mr. G. Fairweather [F.] and Mr. A. F. Hooper [F.] (in place of Mr. H. M. Fairweather and Mr. G. N. Kent).  
Wood preservatives: Mr. G. W. North [F.].  
Plastics, Industry Sub-Committee on sizes of sheets, rods, tubes of P.M. for building purposes: Mr. R. Cotterell Butler [A.].  
Mortar: Mr. W. A. Forsyth [F.].

*Additional Representatives on Codes of Practice Committee on "Internal Walls and Partitions, Borrowed Lights and Doors" convened by the I.A.A.S.*  
Mr. Richard Ling [F.], Mr. Harold E. Moss [F.] and Mr. F. J. Gibbins [L.].

*Representative to Serve on Advisory Committee of South-West Essex Technical College and School of Art*

Mr. Hubert Lidbetter [F.].

*Joint Conference of the National Smoke Abatement Society and the Institute of Fuel on 23 February.*

Mr. A. H. Barnes [F.] and Mr. J. Ernest Franck [F.].

*RESIGNATION OF ACTING ASSISTANT SECRETARY*  
The Council accepted with regret the resignation of Mr. J. B. Turner, who is taking up a permanent appointment as Assistant Secretary to the Retail Distributors' Association Incorporated.

*CONFERENCE ON "SCIENCE IN PEACE" CONVENED BY THE ASSOCIATION OF SCIENTIFIC WORKERS*

It was reported that the Architectural Science Board had been asked to nominate a delegate to attend a conference on "Science in Peace" convened by the Association of Scientific Workers on 17 and 18 February.

*GIFT OF BOOKS TO THE R.I.B.A. LIBRARY BY THE U.S.S.R. ACADEMY OF ARCHITECTURE*

The thanks of the Council have been conveyed by the President to Mr. Victor Vesnin through whose good offices the R.I.B.A. Library has received a valuable gift of books from the U.S.S.R. Academy of Architecture.

*DURHAM POWER STATION ENQUIRY*  
It was reported that Professor W. B. Edwards had attended the

public enquiry into the proposed erection of a new power station at Durham in order to give evidence in opposition to the scheme on behalf of the Northern Architectural Association.

## OBITUARY

The Acting Secretary reported with regret the death of the following members and Student:—

Arthur Thomas Bolton [F.].

Mr. Bolton was Soane Medallist 1893 and Institute Medallist (Essays) 1895.

David Theodore Fyfe [F.].

Mr. Fyfe was Henry L. Florence Bursar 1933 and a past member of the Board of Architectural Education, the Schools Committee and the Allied Societies' Conference.

William Ernest Monro [F.].

Charles Canning Winnmill [F.].

George Alfred Hall [Retd. F.].

George Ernest Nield [Retd. F.].

Tregarthen Charles Glanville Hicks [A.]. Killed on active service.

John Hutchings [Retd. A.].

Richard Kirkham Barton [L.].

Wilson Bidwell [L.].

Warren Blackshaw [L.].

Walter Ernest Puntis [L.].

Joseph Arthur Pywell [L.].

Cyril George Randall [L.].

Reginald Hadley Wiseman [Student]. Killed on active service.

Messages of sympathy have been conveyed to their relatives.

## MEMBERSHIP

The following members were elected:—

|                |    |    |    |    |    |
|----------------|----|----|----|----|----|
| As Fellows     | .. | .. | .. | .. | 9  |
| As Associates  | .. | .. | .. | .. | 21 |
| As Licentiates | .. | .. | .. | .. | 19 |

*Election March 1945*

Applications for election were approved as follows:—

|                |    |    |    |    |    |
|----------------|----|----|----|----|----|
| As Fellows     | .. | .. | .. | .. | 3  |
| As Associates  | .. | .. | .. | .. | 5  |
| As Licentiates | .. | .. | .. | .. | 15 |

*Election June 1945*

Two applications for election as Associates from overseas candidates were also approved.

*Reinstatements*

The following ex-members were reinstated:—

As Fellow: Ernest George Fowler.  
As Associates: William George Lloyd Cheriton, John Burn Moffat.  
As Licentiates: John Hinshelwood, Henry Paul, Walter Samuel Rumsby.

*Resignations*

The following resignations were accepted with regret:—

Albert Selmar Conrad [Retd. F.].  
Henry Arthur Newman [L.].  
Percy George Overall [L.].  
Cyril Norman Meridan Redding [L.].

*Applications for Transfer to the Retired Members' Class under Bye-law 15*

The following members were transferred to the Retired Members' class under Bye-law 15:—

As Retired Fellows: Harry Bulkeley Creswell, Ernest James Wedlock Hider.  
As Retired Licentiate: John Carrington Stockdale.

## Membership Lists

ELECTION: 13 FEBRUARY 1945

The following candidates for membership were elected on 13 February 1945:—

## AS FELLOWS (11)

CLARKE: EDMUND BLAYNEY [A. 1893].  
COX: FRANK RUSSELL [A. 1931], Burford.  
D'ALWIS: HYLTON THEODORE SHIRLEY, Dip.Arch.(Dist) (Liverpool) [A. 1932], Colombo.  
ELSWORTH, CAPT. LANCELOT ANDREW [A. 1919], Cape Town.  
MAUNDER: FRED ALLARD CHARLES, Dip.Arch. Durham (Rome) Scholar in Architecture 1934 [A. 1934], Portsmouth.  
POLICANSKY: MAX, B.Arch. [A. 1935], Cape Town.  
RICHMOND: SIDNEY MARK [A. 1932], Newcastle-upon-Tyne.  
And the following Licentiates who are qualified under Section IV



Clause 4 (c) (ii) of the Supplemental Charter of 1925 :—

CLAYTON : ARTHUR, Manchester.  
HILL : ROBERT SHARPE, Belfast.  
SCARLETT : ALFRED BENJAMIN, Witral.  
SHEARE : JAMES, A.R.S.A., Dunfermline.

AS ASSOCIATES (21)

CLOKEY : THOMAS (Capt. R.E.).  
CORNE : CHARLES FREDERICK, B.Arch. (Auckland), New Zealand.  
CROWLEY : RALPH VERNON (Capt. R.E.), Bedford.  
DE BRUYN : JOHANNES, B.Arch. (Rand), Johannesburg.  
DOLD : ARTHUR CEDRIC, Bulawayo.  
DOUGLAS : KENNETH WALTER, Plimmerton, N.Z.  
DURR : FRANS JACOBUS, Dip.Arch. (Cape Town), Johannesburg.  
GARDNER : KENNETH HALL, Muizenberg, C.P., South Africa.  
HODSMAN : MISS BETTY DALTON, Dip.Arch., Leeds, Bradford.  
KHAMBATA : PHIROZE JIJIBHOY, Bombay.  
MERRILL : ALFRED.  
NIPANE : GANPATI PANDWRANG, Bombay.  
PETER : MISS MARIE PAULINE, Dip.Arch. Leeds, Selby.  
PHILLIPS : HAROLD VERNON SEWARD, Birmingham.  
RABIE : CHRISTIAAN, Dip.Arch. (U.C.T.), Newlands, Cape.  
SATSANGI : SANT PRASAD, G.D.Arch., New Delhi.  
SPENCE : MISS ELIZABETH MARY, B.Arch. (Rand), Johannesburg.  
TAYLOR : WILLIAM.  
TE WATER : FRANS KARL, Cape Town.  
THOMPSON : MAJOR JOHN SEYMOUR, Dip.Arch., Liverpool.  
TROPE : ELIJAH JULIUS, Johannesburg.

AS LICENTIATES (19)

AMY : HEDLEY JAMES YOLE, A.M.T.P.I. (Capt. R.E.), Leeds.  
ATKIN : SAMUEL PILGRIM.  
BAILEY : GEORGE FREDERICK.  
CALDWELL : IAN, Lincoln.  
CARROLL : STANLEY EDWARD, Clacton-on-Sea.  
CLIVE : ROBERT McMILLAN, Stranraer.  
DUNN : LESLIE JAMES (Major R.E.), Eastbourne.  
FOX : CHARLES EDWARD, Dewsbury.  
GILLO : ROBERT SEWARD.  
JACK : THOMAS, Glasgow.  
JOHNS : JOHN HEAMANS, Portsmouth.  
JOHNSTONE : ALEXANDER WILLIAM, Manchester.  
LOTT : WILFRED HENRY.  
PORTWOOD : VALENTINE THOMAS HENRI.  
SHANNON : HAROLD JAMES.  
STEPHENS : CLIFFORD HENRY, Bristol.  
WEST : RICHARD HAROLD, Taunton.  
WILD : CLIFFORD, Manchester.  
WINGATE : JOHN BASDEN (Capt.), Prestwick.

ELECTION : 10 APRIL 1945

An election of candidates for membership will take place on 10 April 1945. The names and addresses of the candidates, with the names of their proposers, found by the Council to be eligible and qualified in accordance with the Charter and Bye-laws are herewith published for the information of members. Notice of any objection or any other communication respecting them must be sent to the Secretary, R.I.B.A., not later than Saturday, 7 April.

The names following the applicant's address are those of his proposers.

AS FELLOWS (5)

ABERDEEN : DAVID WILLIAM DU RIEU, B.A. (Lt. R.E.) [A. 1937], c/o The Pharmacy, Box, Wilts. Prof. A. E. Richardson, H. O. Corfiato and Prof. Sir Patrick Abercrombie.  
BICKNELL : PETER, M.A. Cantab. [A. 1932], Tunwell's Court, Cambridge; Finella, Cambridge. J. Macgregor, Prof. A. E. Richardson and H. McGregor Wood.  
BRIGHTIFF : CHARLES HENRY [A. 1924], 11 Wallace Court, N.W.1. H. D. Kidd, C. A. Farey and C. B. Smith.  
JOHNSON : ALLAN, Dip.Arch. (Leeds) (Capt. R.E.) [A. 1930], 82 Wolmer Gardens, Edgware, Middx. Dr. H. V. Lanchester, T. A. Lodge and Victor Bain.  
WATERS : ALWYN BRUNOW, M.B.E., G.M. (Capt. R.E.) [A. 1933], 17 Bedford Square, W.C.1; 3 Cumberland Road, Bromley, Kent. S. B. Caulfield, H. W. Mole and H. R. Steele.

AS ASSOCIATES (8)

The name of a school or schools after a candidate's name indicates the passing of a recognised course.

BALL : BRIAN WILLIAM BRADFORD [Final], "Teviotdale," Clarence Road South, Weston-super-Mare. G. D. G. Hake, E. H. Button and J. H. Hollier.

DOWLING : MISS CATHERINE, B.Arch. [Univ. Coll., Dublin], Dangan, Ballynacally, Co. Clare, Ireland. Vincent Kelly, J. V. Downes and W. H. H. Cooke.

EVE : RICHARD STEWART, B. Arch. [McGill Univ., Montreal], Overponds Cottage, Shackleford, Godalming. J. C. McDougall, A. H. Moberly and applying for nomination by the Council under Bye-law 3 (d).

FUDGE : ALAN GEORGE [Special Final Exam.], 33a Weighton Road, Anerley, S.E.20. Applying for nomination by the Council under Bye-law 3 (d).

MALCOLM : FRANCIS KINGWELL [Final], 46 Malden Court, W. Barnes Lane, New Malden. Alfred Forrester, the late J. H. Horniman and Paul Badcock.

MILLER : HEDLEY WALTER [Final], "Grenfell," Venn Crescent, Hartley, Plymouth. E. U. Channon, J. L. Fouracre and A. S. Parker.

REED : MISS RUTH LOUISA [Leeds School of Architecture], 3 Moorland Gardens, Harrogate Road, Leeds, 7. G. H. Foggitt, Wm. Broadbent and W. F. Dawson.

SMYTH : DERMOT PAUL [Univ. College, Dublin], 33 Villiers Road, Rathgar, Dublin. J. J. Robinson, Vincent Kelly and F. G. Hicks.

AS LICENTIATES (12)

ALEXANDER : MAURICE, Cedar Close, Deepdene Avenue, Dorking. George Coles, J. S. Thomson and applying for nomination by the Council under Bye-law 3 (d).

BECKINGSALE : ALEC (Lt. R.E.), formerly City Architect's Department, Eagle House, Bristol, 1; "Byways," Ridgeway Lane, Whitchurch, Bristol. J. N. Meredith, F. R. Steele and W. H. Watkins.

CARTER : ARTHUR BRIAN, F.S.I., 66 Cheapside, E.C.2; "Bruges," Rayleigh Road, Hutton, Essex. J. McMullen Brooks, H. R. Bird and Wm. H. Mitchell.

EDGEcombe : HORACE, Captain, Land's Branch, War Office, S.W.1; 44 Castle Road, Salisbury. Lt.-Col. F. J. Taylor, J. C. C. Bruce and Samuel Beverley.

HAMBLIN : STANLEY HERBERT, 41 Church Street, Birmingham; "Kenley House," Barnet Green, Worcestershire. Hurley Robinson and the President and Hon. Sec. of the Birmingham and Five Counties A.A. under Bye-law 3 (a).

LASDUN : DENYS LOUIS (Capt. R.E.), 4/29 Palace Gate, W.8. Howard Robertson, J. M. Easton and S. R. Pierce.

LOWE : JOSEPH HENRY, Ruislip-Northwood Urban District Council; Green Ridges, Gladsdale Drive, Eastcote, Pinner. G. E. Clare, F. W. Charity and P. C. Boddy.

MACKAY : DANIEL, 123 Regent Street, W.1; "Ardneil," 110 Deans Lane, Edgware. W. E. Trent, W. T. Benslyn and W. J. Smith.

PAGETT : ALFRED WILLIAM JOHN, 57 Victoria Street, Wolverhampton; 318 Warstones Road, Penn, Wolverhampton. H. E. Folkes and the President and Hon. Sec. of the Birmingham and Five Counties A.A. under Bye-law 3 (a).

SHAW : HERBERT VIVIAN, Civil Engineer-in-Chief's Department, H.M. Dockyard, Chatham; 46 Maidstone Road, Chatham. The President and Hon. Sec. of the West Yorkshire Soc. of Arch. under Bye-law 3 (a) and applying for nomination by the Council under Bye-law 3 (d).

SHORE : ROBERT COLLIER, Architect's Department, Co-operative Wholesale Society, Ltd., 1 Balloon Street, Manchester; "Ridge Hill," 536 Whitworth Road, Rochdale. W. A. Johnson, H. T. Seward and J. P. Nunn.

WOOLLEY : HAROLD ETHELBERG, 9 Glangwrt Road, Bridgend. Applying for nomination by the Council under Bye-law 3 (d).

ELECTION : JULY 1945

An election of candidates for membership will take place in July 1945. The names and addresses of the overseas candidates, with the names of their proposers, are herewith published for the information of members. Notice of any objection or any other communication respecting them must be sent to the Secretary R.I.B.A. not later than Monday, 25 June 1945.

The names following the applicant's address are those of his proposers.

AS FELLOW (1)

LIPSON : SAMUEL [A. 1926], 56 Hunter Street, Sydney, New South Wales; 88 Bellevue Road, Bellevue Hill, Sydney. B. J. Waterhouse, H. E. Budden and C. C. Ruwald.

AS ASSOCIATES (3)

FINDLAY : MISS MARGARET KEITHA [Passed a qualifying Exam. approved by the R.A.I.A.], 127 Bathurst Street, Hobart, Tasmania. Prof. A. S. Hook, Prof. Leslie Wilkinson and W. R. Richardson.

**LAURIE:** WILLIAM RAE [Passed a qualifying Exam. approved by the R.A.I.A.], 117 Pitt Street, Sydney, New South Wales. Prof. Leslie Wilkinson, B. J. Waterhouse and J. C. Fowell.

**MEYERSON:** ERIC, B.Arch. (Rand) [Passed a qualifying Exam. approved by the I.S.A.A.], 140 Louis Botha Avenue, Houghton, Johannesburg, South Africa. Applying for nomination by the Council under Bye-law 3 (d).

## Notices

### INFORMAL MEETING

An informal meeting will be held on Tuesday, 10 April 1945, at 6 p.m., when Mr. C. Roland Woods, M.B.E., Director of The Codes of Practice Committee for Civil Engineering, Public Works and Building, formed under the aegis of the Ministry of Works, will read a paper on "The Work of the Codes of Practice Committees."

### REVISION OF THE R.I.B.A. SCALE OF PROFESSIONAL CHARGES

#### Clause 2 (f).

The Council have approved a recommendation of the Practice Committee that Clause 2 (f) of the Scale of Professional Charges should be amended to read as follows:—

#### (f) Mode and Time of Payment.

The Architect is entitled to payment in stages as follows:—

- (i) For the services described in Clause 2 (e) (i) forthwith upon completion of such work.
- (ii) For the services described in Clause 2 (e) (ii) forthwith upon the completion of such work.
- (iii) During the preparation of the working drawings referred to in Clause 2 (e) (iii), instalments of the fees set out in that Clause dependent upon the amount of work completed.
- (iv) For the services described in Clause 2 (e) (iii) forthwith upon signing of a contract, or the giving of an order or the abandonment or deferring of the work, less any payments already received by him pursuant to the last three preceding sub-clauses.
- (v) For the remainder (if any) of the services payment shall be made by instalments from time to time as the work of supervision proceeds.

In accordance with Bye-law 38, the Council give notice that this amendment will be confirmed by them at their meeting on 1 May 1945 subject to consideration of any comments or criticisms which may be received from members. Such comments or criticisms should, in accordance with the above-mentioned Bye-law, be submitted within fourteen days of the date of issue of this Journal.

### DISCIPLINARY ACTION

Mr. Ernest Alfred Rosier, of 12 Imperial Square, Cheltenham, a Licentiate, was reprimanded by decree of the Council, dated 13 February 1945, made pursuant to the Bye-laws.

### THE USE OF TITLES BY MEMBERS OF THE ROYAL INSTITUTE

In view of the passing of the Architects Registration Act 1938, members whose names are on the Statutory Register are advised to make use simply of the title "Chartered Architect" after the R.I.B.A. affix. The description "Registered Architect" is no longer necessary.

### ASSOCIATES AND THE FELLOWSHIP

Associates who are eligible and desirous of transferring to the Fellowship are reminded that if they wish to take advantage of the next available election they should send the necessary nomination forms to the Secretary R.I.B.A. as soon as possible.

### BRITISH ARCHITECTURE EXHIBITION IN TURKEY

An exhibition dealing with British Architecture, arranged by the British Council, at Istanbul, was attended by 18,339 visitors during the three weeks it was open in December and January. The exhibition included photographs, models, cross-sections and blueprints.

## "A.B.S."

## HOUSE-PURCHASE SCHEME

### REVISED TERMS

**Advances:** Up to 80 per cent. of a reasonable valuation.

**Interest:**  $4\frac{1}{2}$  per cent. gross.

**Repayment:** By means of an Endowment Assurance giving War Risk cover within the land area of the United Kingdom.

No survey or legal fees normally charged to the Borrower.

Particulars from: The Secretary, A.B.S. Insurance Department, 66 Portland Place, London, W.1. (Tel. WELbeck 5721).

## Members' Column

### PRACTICES AND PARTNERSHIPS

MR. GEORGE A. BOSWELL [F.], Chartered Architect, has taken into partnership Mr. Peter Mitchell, A.R.I.A.S., and Mr. Ninian R. J. Johnston [A.], Dip.Arch. (Glasgow); the title of the firm will now be "Geo. A. Boswell & Partners," with chambers at 256 West George Street, Glasgow, as formerly.

WING-COMMANDER WELLS COATES, O.B.E. [F.] has been released from Royal Air Force duties and is resuming his practice at 18 Yeoman's Row, S.W.3 (Tel. Kensington 9252). He would be pleased to receive new trade catalogues, samples, etc.

ASSOCIATE MEMBER, with over 20 years' experience, who is also a Chartered Surveyor, would like to contact another member, with an established practice, with a view to partnership. Small capital available to invest in the firm.—Reply to Box No. 1325, c/o Secretary, R.I.B.A.

CAPTAIN PHILIP S. B. NICOLLE [L.], A.M.I.Struct.E., having been released from military service, has now commenced practice at 44 Highfield Road, Purley, Surrey (Tel. No. Uplands 7855), and will be pleased to receive trade catalogues.

SERVING MEMBER [L.], aged 32, married, experience both at home and overseas prior to war, seeks post-war partnership-agreement with older established man. Go overseas if required. Energy and ideas, rather than cash available.—Box No. 1425, c/o Secretary, R.I.B.A.

EXPERIENCED London Architect, age 38, desires to enter partnership with well-established London practice; capital available.—Box No. 9245, c/o Secretary, R.I.B.A.

Chartered Architect [A.], with own offices and staff, offers assistance to other members—London, Home and South-Eastern Counties.—Box 5245, c/o Secretary R.I.B.A.

ASSOCIATE, F.A.S.I., at present serving as Staff Officer but expecting early release, would like to communicate with another member or firm or group of Architects with a view to partnership.—2625, c/o Secretary, R.I.B.A.

PARTNERSHIP wanted by [L.] in established or growing practice. Used to factory, bank and domestic works. Funds available.—Write 2345, c/o Secretary, R.I.B.A.

MR. WILLIAM OLIVER BERNARD MORRISSEY, B.Arch., A.M.T.P. [A.], has started in practice at 12 Wolfe Tone Street, Clonmel, Co. Tipperary, and 5 Michael Street, Waterford.

MR. EGBERT A. LEAH [A.] has now returned to practice at 10 Clarence Street, Gloucester.

### ADDRESSES

MR. KENNETH F. WRAY [F.], formerly of Battle, Sussex, has changed his address to 43 Gildredge Road, Eastbourne (Tel. No. Eastbourne 4900), and will be glad to receive trade catalogues, etc.

MEMBERS with office in London suburb require an accommodation address in the West End. Telephone service and use of a room for rare meetings is wanted in return for suitable rent.—Box No. 1225, c/o Secretary, R.I.B.A.

Member offers a share of his offices to another member (Adelphi, W.C.2).—Box 3245, c/o Secretary R.I.B.A.

### WANTED

WANTED.—"Architecture and Personalities," by Sir Herbert Baker.—Boswell, 256 West George Street, Glasgow.

STUDENT, at present R.N.V.R., wishes to purchase set of Drawing Instruments and Scales.—2725, c/o Secretary, R.I.B.A.

### FOR SALE

FOR SALE.—One antiquarian Board (unedged), two "T" Squares (one adjustable with transparent celluloid edges), three large Set-squares; good condition; £5.—3345, c/o Secretary, R.I.B.A.

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